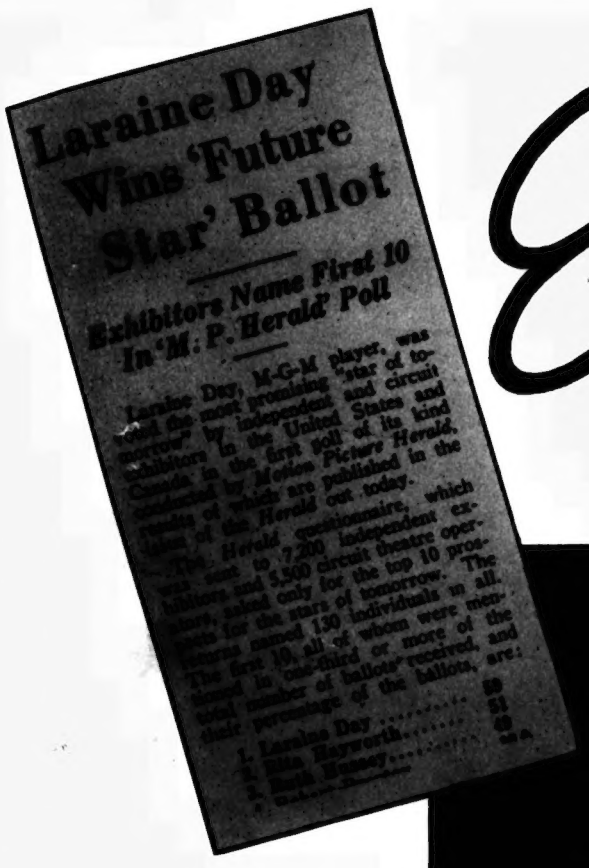
Kine WEEKLY

CINEMA DAY ON SATURDAY

See page 3



Laraine Day Wins 'Future Star' Ballot

Exhibitors Name First 10 In 'M. P. Herald' Poll

Laraine Day, M-G-M player, was voted the most promising "star of tomorrow" by independent and circuit exhibitors in the United States and Canada in the first poll of its kind conducted by *Motion Picture Herald*, results of which are published in the form of this *Herald* out today.

The *Herald* questionnaire, which was sent to 7,200 independent exhibitors and 5,500 circuit theatre operators, asked only for the top 10 prospects for the stars of tomorrow. The returns named 130 individuals in all. The first 10, all of whom were mentioned in one-third or more of the total number of ballots received, and their percentage of the ballots, are:

1. Laraine Day 59
2. Rita Hayworth 51
3. Ruth Hussey 49

Exhibitors NAME THE DAY!

LEO NAMES THE DAY!

THINK OF YOUR HIGHEST "HARDY" FIGURES—
AND DOUBLE THEM... BECAUSE:—

ANDY'S LEADING A DOUBLE LIFE!

THE WHOLE AMAZING (AND DELIGHTFUL) STORY WILL BE REVEALED BY MICKEY ROONEY, JUDY GARLAND AND THE *FRIENDLY* COMPANY'S FAVOURITE FAMILY IN "LIFE BEGINS FOR ANDY HARDY"

NEXT WEDNESDAY : 2.30 : CAMBRIDGE THEATRE

PROBLEM OF HOME-GOING KINEMA STAFFS
See page 10

Kinematograph WEEKLY

No. 1800 Thursday, October 16, 1941. Vol. 296

CLOSURE IS POSSIBLE: CURFEW PROTEST
See page 11

ARBITRARY DEMANDS FOR CURFEW

Exhibitor Opposition Crystallised

ADVICE AS TO PROCEDURE

THE serious view entertained by exhibitors of the effect of the curfew proposals is reflected in the instructions issued to C.E.A. Delegates and Secretaries of the most effective manner in which to combat the situation.

A MEMORANDUM EMBODYING FULL AND AUTHORITATIVE ADVICE TO THEIR MEMBERS WAS GIVEN BY HEADQUARTERS DURING THE WEEK-END.

The proposals for afternoon guillotine cuts and evening curfews are advised upon, and the suggestion is made that co-operation with local officers should be aimed at, while keeping to the fore the responsibility of the kinemas in providing entertainment for overworked artisan populations.

On the subject of early black-out peak hour transport, the memorandum states:—

In some provincial cities the local officer of the Ministry of Transport will approach you to discuss arrangements whereby patrons leaving kinemas at the conclusion of the afternoon performance do not add to the congestion of office and factory workers leaving work.

You should approach any such discussions in a co-operative manner. If it is the fact that there is only a trickle of patrons leaving kinemas at the times in question, prove it; but where there is any substantial exodus during the peak period the situation can be met by agreeing to stagger the finishing time of the big picture.

Closing of kinemas is not involved in this discussion.

Evening Transport Limitations

The last motor 'bus during this winter is leaving much earlier. Some authorities have been discussing whether kinemas should close half an hour or even an hour earlier than the last 'bus leaves, in order to avoid congestion on the last 'bus. Some have claimed that they are doing so under instructions from the Ministry of Transport.

The Ministry of Transport has not issued any instructions and agrees that there is no problem calling for earlier closing of kinemas due to the earlier departure of the last 'bus.

You can tell the local authorities on this point that it solves itself. Those who rely upon transport do not attend if it is not available. Those who miss the last 'bus walk home.

There is no official policy directed at present to prevent people using their feet for walking after the last 'bus has left.

Curfew Discussions

Chief Constables and local authorities have been discussing earlier closing with exhibitors. These discussions arise from a request made by the Ministry of Information addressed to the Regional Commissioners, Chief Constables, etc., for information and views in the light of experience last year as to closing times during the early black-out period.

Members, when discussing this matter with any of the officials, should appreciate that it is only a request.

It has been reported that some officials have opened the discussions peremptorily by saying that there has got to be earlier closing and if there is not agreement he has the power to close and will not hesitate to close the kinema. Such a statement is literally accurate, but need not intimidate any deputation.

The deputation should put its points:—

(a) If there is no necessity for earlier closing, say so and stick to that assertion.

(b) If there are central houses in a vulnerable area closing before 10 p.m. it deprives the workers of the opportunity of seeing the programme and any earlier time cannot be agreed. If staggering is requested, the staggered period should run from 9.45 to 10.15 p.m.

(c) Suburban houses in vulnerable areas do not require restriction as the people are within easy walking distance of their homes.

An alternative form of agreement is to ask that the normal times of opening shall remain, but that the exhibitors, by agreement among themselves, will fit the closing times in accordance with public patronage and will maintain a constant liaison with the Chief Constable during the early black-out period.

The main point is not to be overawed and for any deputation to assert its demands.

Compulsory "Agreement"

No instructions or recommendations have been issued as to curfews by the Ministry of Home Security, and until the whole subject, with its consequent effect upon public morale, has been considered by Ministers and their decision taken, any local restrictions—sought to be or imposed—emanate from the local authorities.

It is important that members should note

Continued on page 27

CONCERT THREAT TO KINEMAS

Invasion Coast Losing Kinema Habit?

A SOMEWHAT alarming position has arisen in certain coastal towns where kinemas have been closed down. Often many troops are quartered in these towns, and, it is stated, they are being "weaned" of the kinema habit by lack of facilities for seeing films.

Usually, ample amusements of the variety-show or concert type are provided and there is a possibility that many of the men may acquire a taste for "live" entertainment, to the ultimate disadvantage of the kinema industry.

To take Margate as an example, only the "Parade" (J. Armes) is still open. The Astoria was closed down many months ago, soon to be followed by the Cameo and Plaza. The Regal closed down recently, leaving the town to depend on the Parade, which is, incidently, the oldest kinema in the town. Birchington, a few miles away, has no kinema, the Ritz having been closed for some time.

Unexpectedly, the two towns which "face the enemy"—Dover and Folkestone—are well served, having the Regent, Plaza and Granada, and the Odeon, Savoy and Central respectively.

It is easily understood that halls should be closed owing to war risks or raid damage, but lack of film shows may have a serious effect on the habits of amusement-seekers, many of whom complain of the absence of the "flicks" and do not look upon makeshift M.o.I. shows as a substitute for good entertainment.

"COLUMBUS" IN TECHNICOLOR

Sponsors Visit Spain

"Christopher Columbus" in Technicolor is a project which has taken Montague Marks to Spain to prepare for the Technicolor unit which is to shoot exteriors there. For the time being production is held up, waiting the choice of a cameraman, there being comparatively few available with Technicolor training. When this and other adverse circumstances have been overcome the unit will sail for Spain, according to Kay Harrison, chief of Technicolor in this country.

To Brian Desmond Hurst has been allotted the task of directing the picture, which is stated to have the support of Oscar Deutsch and C. M. Woolf. Mr. Hurst hopes to leave with the script writer within the next ten days or so.

Interiors will probably be made at Denham.

Montague Marks was at one time director of Denham Laboratories and of Albion Productions, the Douglas Fairbanks company which was formed to make a number of pictures. Of that company Sir Adrian Baillie was a member.

Brian Desmond Hurst is the producer of a number of films, including "The Tell-Tale Heart," "Prison Without Bars" and "The Lion Has Wings."

Cinematograph Fund

£12,000 FROM SUNDAY KINEMAS

Over £12,000 was received into the Cinematograph Fund during the year ended March 31 under the Sunday Entertainments Act, compared with £9,564 in the previous year.

Of this total, £9,750 was paid to the British Film Institute, including £400 to cover damage due to enemy action.

Kinema Day For Our Trade Fund

Country-wide Effort For C.T.B.F.

THIS Saturday, October 18, marks the inauguration of what is intended to be an annual event—"Cinema Day" for the C.T.B.F. That this day should have been established during the third year of Total War is a record in itself, but the response of all sections of the Industry is even more gratifying.

Not only has practically every kinema in the Kingdom promised—and in many cases already paid—its two-thirds of a penny a seat, to which the renters, through the K.R.S., are adding one-third, but every other branch of the Industry is taking part.

The producers, the studios, film printers, laboratories, raw stock manufacturers, accessory suppliers of all kinds, and the hundreds of organisations, part of whose business is with the film Industry, are contributing.

It has not been possible, of course, to fix a basis of contribution for most of these as was done for kinemas, but the result of leaving this to the particular organisation's generosity has been most gratifying.

One particularly encouraging factor is that many small kinemas, whose contribution on the seat basis would be small, have voluntarily trebled and quadrupled this so as to donate a good round sum to Cinema Day.

The Hollywood Drive among the British colony is going ahead, and within the next few days news of its activities is expected from Basil Rathbone, who has taken charge of the Drive.

Two other effects of the establishment of Cinema Day are worthy of noting. One is that in C.E.A. branch areas where local C.T.B.F. committees did not exist these are rapidly being set up, and they will include both exhibitor and renter representatives.

The other is the revived interest of the penny-a-week staff collection. Up to date 15,000 of the booklets on this method of contribution, mentioned in these columns, have been distributed to kinema staffs through the co-operation of the C.T.B.F. committees, C.E.A. branch secretaries and circuit heads. The effect of this campaign is already noticeable in an increased demand for collecting boxes.

R. C. Bromhead (chairman of the C.T.B.F. board) hopes to be able to announce what he anticipates will be the very grand total within a week or two.

NOT A SQUARE DEAL FOR THE INDEPENDENT

S. WALES VIGOROUS "TARGET" PROTEST

A VIGOROUS protest against the treatment of the small exhibitor in regard to the film "Target for for Tonight" was voiced by William Berriman (Pontypridd) at the monthly meeting of the South Wales and Mon. branch at Cardiff

The matter arose out of R. Dooner's report of the General Council proceedings, and supplemented by the chairman and W. Berriman. Ben Henry, it was stated, had said that as from December 1 there would be no £15 minimum on the picture.

"I want to say in the strongest possible terms," said MR. BERRIMAN, "that the small exhibitor has not had a square deal over this. He has been deprived of the opportunity of showing it owing to the prohibitive price demanded.

"For two years we have given to the Minister of Information ten minutes of our valuable time week in and week out because we felt we were doing something for our country. At times it has certainly adversely affected our programmes, and yet we continued to help him.

"Now, when a film comes along that is worth showing the price asked for it is prohibitive. I agree that he is entitled to pay something for it, but surely only what he can afford.

"Ben Henry says the small man can have it on December 1, but I doubt very much whether the small man will want it then. I feel very strongly on this. There is another film in the offing, and it is up to us to see that the small exhibitor has proper treatment."

ARTHUR B. WATTS pointed out that the charge to the biggest kinemas taking possibly £2,000 a week was only £75, and maintained that there should be a proportionate charge to the small man based on what he could afford.

W. PRICE (Tredegar) remarked that the film was playing that week-end at a small place, where he was satisfied they could never afford to pay £15, or 25 per cent.

Well-known Hollywood editor, Otto Lovering, arrived by Clipper over the week-end, to edit Robert T. Kane's three films, to be made over here with an unlimited budget for Twentieth Century Productions.

MAN-POWER AND BRITISH FILMS

Offer to Release 400 Technicians

DEFERMENT APPEAL FOR SIMILAR NUMBER

A REVISED report on studio man-power is being placed before the Man-power Panel which meets to-day. Recommendations made to the Ministry of Labour by Trade interests in the report include the taking away from film production of about 400 technicians.

The offer of man-power is likely to be allocated as follows:—

Forty men under 25 years of age as an immediate step; fifty men of military age for immediate release in age groups above 25 years; a further 110 to be released at the end of the year and 200 more at the end of March.

Deferment for six months will be applied for in respect of 420 technicians and craftsmen subject to further renewal at the end of the six months' period.

The revised figures are stated to be based upon estimates showing 1,100 employees liable to service out of a total of just over 3,000 persons. Of the 1,100, 70 are not of a sufficiently high medical category, and 220 are in the deferred list.

It is suggested that replacements for those taken away by the report will have to be found amongst older men and women who must be trained for the work to be done.

In the laboratory, newsreels and shorts departments, it is felt that these are working on a bare minimum, and opposition to any reduction in the total personnel of these departments is likely to be strongly presented.

GEORGE ARCHIBALD DEPUTY REGIONAL COMMISSIONER

MIDLAND POST

THE appointment is announced of George Archibald as Deputy Regional Commissioner in the Midland Region.

He succeeds S. J. Grey, who is relinquishing the appointment to take up other responsible duties in the National Service.

Mr. Archibald, a county magistrate, is joint managing director of United Artists and a director of Odeon Cinemas. Last month it was reported that he had volunteered for the R.A.F.

Son of a Glasgow mechanic, he took a minor job with a Glasgow circuit on leaving school. He became a Labour member of Glasgow City Corporation when 23 and fought two by-elections, Aberdeen South in 1924 and Sparkbrook (Birmingham), where he fought Mr. Amery in 1931. He came to London as a member of the staff of the *Cinematograph Times* and later joined United Artists.

BRITISH MOVIETONE

Headline the News

KINEMATOGRAPH WEEKLY

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SCHOOL FOR STRATEGISTS

EXERCISE of compulsory powers provides tests not only for those who obey them, but for those who enforce them. In no circumstances have our exhibitors and the local authorities who supervise their public relations found it difficult to get along together, but conditions are a long way from normal to-day, and it behoves both sides to take every precaution to maintain the right atmosphere.

That this is appreciated is shown by the homily recently prepared and circulated by the C.E.A. head office to guide the officials of the Association throughout the country in their approaches to authority. It is a particularly timely message, for never before have there been so many slippery stones in the pathway towards mutual accommodation, and at the same time so many opportunities for making our foothold secure by the exercise of a little forethought.

Time was when every branch of the C.E.A. had a goodly proportion of its executive officials bearing the title of Councillor or Alderman. These are not so numerous to-day, and to that extent we are not so well represented by men whose combination of experience and influence was a potent factor in keeping business running sweetly.

Nor are our local authorities quite as we used to have them. They are, willy-nilly, less accommodating; they are hard-driven by the circumstances of the time; their responsibilities are heavier; the demands made upon them, as well as the demands made by them, more urgent.

Tact, or statesmanship, is more than ever our stand-by. To make whatever appeals we have to make in such a way that they are sure of a friendly reception; to be strong without being offensive; to be persistent without nagging; to estimate accurately the strength of each particular demand; to make a concession promptly and gracefully when up against the inevitable; these are some of the qualities which must be exercised by C.E.A. men who have to treat with authority.

Advice comes well from the Association headquarters, for the statesmanship exhibited in many approaches to Government departments is well worth remembering.

Public transport, we are reminded, has been misused as a counter in the game of "Curfew." The exhibitors' eyes have been opened to the real facts and their implications, and we should henceforward be able to answer quickly and to the point when next one of our deputations is challenged with the "rush-hour traffic" demand. We know, and the people we are interviewing may as well know, that our patrons are to a very great degree the ones who are within a walk of their homes.

A small proportion only have to make their evening entertainment dependent upon the last bus service, and it is a very good rule to legislate for the majority—in times like these we must let the minority make their own adjustments.

And—a point that does not seem to have been sufficiently stressed—people—except at the end of the last house—do not surge out of kinemas in great masses as when a music-hall or a theatre empties. They may be quite busy all day, but their customers go in and come out continuously, and represent nothing to legislate for in the matter of a traffic problem.

Long Shots

"PARALLEL"-ISMS — PRESENTATION TO GEORGE ARCHIBALD — THAT'S PASCAL, THAT WAS — ONE NIGHT IN LISBON

APART from the obvious satisfaction derived from the fact that a British film has scored a big hit, the success of "49th Parallel" affords me personal gratification as one of the few who stood aside from the heresy hunt which greeted Michael Powell and his location unit on their return from Canada. The reception of the picture by the patrons of the Odeon, Leicester Square, leaves no doubt as to "its measure of ultimate box-office success."

THE launching of the picture in the West End afforded the occasion for one of the most notable Trade and Press gatherings which have taken place since the war. There was also a large sprinkling of Diplomatic, Service and social personalities, who had turned up to grace the première of the first really "all-star" picture to have emanated from our studios. Guests were cordially received by C. M. Woolf, who for the second time in a month was sponsoring the distribution of a Dominion epic.

ONE pleasurable feature of the proceedings was the welcome given to Oscar Deutsch on his first public appearance since his recent serious illness. From his sick bed he has watched, however, the fortunes of "49th Parallel," and it was not difficult to believe his assurance that its success was the best medicine he could have had.

MR. DEUTSCH declared that his support for the project was won when he visualised a film telling an irresistible story of the innate kindliness and decency, the good humour and toughness that are expressed in the word "democracy." After a sly dig (surely well deserved) at those early critics of the project, Mr. Deutsch expressed appreciation of the efforts of the unit which had turned in such a praiseworthy and worthwhile job of work: the director, Michael Powell, to the actors and technicians, every *man* of whom returned from their location trip to Canada. Incidentally, Mr. Deutsch revealed the existence of an Odeon associated production company —British Film Makers, Ltd.—when he spoke of the efforts of his colleagues and partiicularly of Harold Boxall.

OTHER speakers included Vincent Massey, High Commissioner of Canada and brother of Raymond Massey, whose vivid portrayal of Johnny the trapper was enthusiastically acclaimed. He described the picture as the most important film yet produced with Canada as its setting. He had always possessed a profound belief in British films, a belief which the production of "49th Parallel" abundantly justified.

THE director, Michael Powell, provided his audience with an insight into the difficulties and problems which confronted the sponsors of the picture, and gave generous credit to his artistes and also to his technical crew and particularly, I was glad to hear, to Freddy Young, the chief cameraman.

I WONDER if Michael Powell, as he glanced through the Press eulogies on "49th Parallel" over the week-end, thought back to the very different "splash" the papers were giving him ten years back. Mickey, getting his first break as a director, made a picture for Gerry Jackson called "His Lordship." At its Sunday night screening at the Dominion it was booed off the screen. Next morning the Press gave the incident so much unwelcome publicity that it is something of a miracle that Powell ever survived as a director.

TO do the film justice it should be pointed out that it was quite an excellent though unpretentious little comedy that seemed to win public approval everywhere but in the West End. In those days the West End spelt death to British films, for there was a clique who made it their business to see that every British film, regardless of merit, was howled down. Powell's effort was not an exception, but it just happened to be the one that made the headlines, and he's been making the headlines ever since with his "Spy in Black," "Edge of the World," "Contraband" and "49th Parallel."

JOHN SUTRO tells an interesting story about his experiences while "49th" was being filmed. He was given permission by the M. of I. to get in touch with the unit filming in Canada. On occasions he had to speak to them by Transatlantic at the height of the blitz and over those thousands of miles they could hear his conversation against a background of falling bombs and bursting ack-ack fire. It was the unit's first experience of the blitz, for they left before the bombing started, but they arrived back one dark night right in the middle of it.

A HAPPY little function last Thursday was that in which twelve leading representatives of the film industry gathered at luncheon to honour George Archibald, who, as recently announced, has relinquished his joint managing directorship of United Artists to undertake work in the national interest. A presentation of a wristlet watch was made as a mark of esteem.

AT the luncheon tendered him on Wednesday by the staff of United Artists, which I mentioned in these notes last week, George was presented with a handsome suitcase. His fellow managing director, E. T. Carr, eulogised Mr. Archibald's work for U.A. and called upon Miss Castle to made the presentation, which George suitably acknowledged.

DAVID ROSE, managing director of Paramount Film Service, accompanied by F. E. Hutchinson and "Tony" Reddin, attended the Trade show of "Hold Back the Dawn" at the Odeon Theatre, Newcastle, on Friday, October 10. After the show he entertained exhibitors—among whom were Charles Chipchase, Tom Massicks, J. S. Snell and Stanley Gibson—to coffee, sandwiches and the "odd spot or two," in the manager's office. "Hold Back the Dawn" is David Rose's "pet of the year."

A FEW reminiscences of his hold-back at Lisbon between the arrival of the airliner from Britain and the departure of the Clipper on his recent U.S. trip were amusing. "I played chemin-de-fer with six Gestapo men," he told a KINE representative. "They may be first-class agents, and they think they are first-class chemin players. That makes the clean-out a considerable pleasure."

IN reference to the enemy agents' work he said: "They never stop trying, and they seem to have command of plenty of money in the currency of the country. We learned that a number of kinemas had substituted UFA news reels for ours. We inquired why. They said that ours 'caused riots.' We checked that. Just plain lies. The Portuguese are overwhelmingly pro-Ally; but money talks as eloquently in Portugal as in most places."

THE letters from the C.E.A. to the Premier, the Chancellor of the Exchequer and the Minister of Information (printed in our last issue) were supplemented on Wednesday by a letter to the Minister of Home Security, at the request of four London branch members, A. S. Moss, K. Nyman, T. France and Major Gale. This was forwarded before the deputation waited upon Mr. Mabane, the Minister's Parliamentary Secretary, and Lt.-Col Llewellin.

HOT FROM U.S.

Kine. New York Cable from Motion Picture Daily

THE SENATE FILM PROBE which was scheduled to resume on Monday is indefinitely postponed; trade observers foresee a virtual abandonment of this highly criticised inquisition.

ALL BRANCHES of amusement interests are meeting Army officials to decide long range programme shows for Army and Navy entertainment.

REPUBLIC EXPANDS production set-up and names Al Wilson in charge of feature production, Hirman Brown, Junior in charge of Westerns and serials; both will be under Siegal as production head.

LAUDY LAWRENCE, former M-G-M European head, has been named special Eastern representative for Selznick; the latter's deal with U.A. was finalised this week at a New York meeting between the four partners. A decision as to the company president is now awaited.

TRIAL OF William Bioff and George Browne, film labour leaders, charged with violation of U.S. anti-racketeering law, has opened in New York. It is claimed they extorted half a million dollars from four major companies, as the price for preventing nation-wide strike in 1936. A three-week trial is expected.

MINNESOTA LAW prohibiting sales in blocks of five as required by the Consent Decree is held as constitutional; Minnesota Court is thus giving Decree companies a serious problem of how to sell in Minnesota. An appeal is likely.

GOVERNMENT ORDER halts all non-defence building, which means the end of new theatre construction for duration.

PARAMOUNT IS simplifying finances by exchanging short term domestic loan for single 4 per cent. fifteen-year consolidated debt on $22,000,000.

PERSONAL touches which preceded last week's General Council business included a welcome back to Morris Levy, recently under an operation, to Squadron Leader J. Drew, who has been released from the R.A.F. to re-enter his civil employment and safeguard business interests, and to J. Pollard, who, as the President said, has been having "a thin time" recently through illness.

IT will be found, I think, that the reasoned and reasonable protest entered by the C.E.A. against the curfew proposals have not been without effect. My Parliamentary colleague assures me there will be no 9 o'clock early closing imposed this winter upon kinemas, unless raid conditions are worse than they were last year. The matter has been personally considered by Herbert Morrison, who will shortly make an official announcement to the effect indicated.

THE attitude of the Government is that they have not the slightest desire to curb reasonable recreation and, particularly, to interfere with attendances at kinemas which is regarded as a most valuable contribution to the war effort. The arbitrary action of some regional commissioners and police chiefs has been regarded, I understand, with some disquiet and a request has been made to these executives to temper the wind and, using their discretion where possible, not to interfere with existing closing times.

"CIRCUMSTANCES and necessity are infallible teachers," wrote the Pascal who is quoted in anthologies. The sentiment might be echoed by his namesake Gabriel who has announced a change in his production plans in Canada *via* a cable to Captain Richard Norton.

WHEN we last heard, Gabriel Pascal was thinking in terms of studio building in Canada and extensive film production. Now he cables that the assistance from the Canadian Government will not be forthcoming during the war, so he will accept the RKO-Radio offer to produce the film "Snowgoose" in Hollywood, availing himself of Canada's offer of assistance in making exteriors.

BY way of filling up his time, he announces that he will produce a Shaw film in Hollywood, and that he has bought the film and British stage rights of the Broadway success "Johnny Belinda," for which he is arranging a West End presentation.

LAST Sunday morning saw a big gathering of technicians at the Ritz, Leicester Square for a private viewing of "Citizen Kane." The showing, arranged by the A.C.T., gave opportunity for discussing the many revolutionary changes adopted by Orson Welles in the camera work, sound and musical accompaniment. Bernard Knowles had been asked to open the discussion, but when the film was over, Bernie voiced the sentiments of the gathering when he stated: "It is impossible to discuss a film of this magnitude without due reflection."

AFTER a short consultation, it was decided to hold a special meeting of the A.C.T. when the "stopping down" camera technique of the picture will be fully discussed and the possibility of its adoption in British studios will be thrashed out.

AFTER five years the trial of two American film labour leaders is to come before the Courts, the charge being one of extorting money from employers as a price of ending a strike. Cynics may find enjoyment in the name of one of the defendants, which is Bioff.

FORTY-FIVE years is about as far as anybody in this industry can go back, professionally, but David Devant, whose death we regret to chronicle, was busy with the moving picture as far back as then. It was at the Egyptian Hall, Piccadilly, that he introduced R. W. Paul's machine in 1896. It is fitting that we should remember that the great illusionist was one of our pioneers.

OF course I know it was as a magician that his fame is greatest, but I recall his appearance in a picture—perhaps eighteen or so years ago. I am afraid I have forgotten the title, but no doubt I shall be reminded. I met him shortly afterwards and thought at the time how pathetic it was to see his afflicted hands trembling—hands which had been such wonderful examples of nervous and muscular control that they had made him the premier conjurer of the world.

IT is three months ago since I suggested the time was ripe for a Russian Season in the West End. I am glad to see that the hint was not lost upon Arthur Jarratt, who has decided to reopen the Tatler, Charing Cross Road. Ivor Montague, who represents Soviet film interests in this country, will advise on the choice of programmes, and Mr. Broom is returning to the management.

THE STROLLER.

Close-Ups

By

Screencomber

STUDIO INTERLUDE

"WATKINS has just driven up the main entrance, sir," said his first secretary to the great British production executive.

"Thank you," nodded the great man, selecting a cigar from his gold case. "Have Smithstead bring my hat and coat."

Passing through the outer office, the great man waved goodnight to his first, second, third, fourth and fifth secretaries, went out into the corridor, where a number of production officials had prostrated themselves. Jocularly kicking two in the face, he turned to the prostrate form of his publicity man and remarked, "Lying again, eh, Stimpole?" and swept on amidst a roar of sycophantic laughter and cries of "Oh, very good, sir; very, very good, sir; yessir; yes, sir!"

At the main entrance a corps of commissionaires stood stiffly to attention while the sergeant rushed to open the door. Outside stood Watkins in his peaked cap and smart uniform. The great man gazed approvingly from the smartly dressed driver to the machine. "She's a beauty," he said to the commissionaire as his gaze took in the chromium fittings and the long, streamlined, racy-looking body. "Your cycle clips, sir," said Watkins, saluting respectfully, as the great man leapt on to his new bicycle and pedalled off home.

EPITAPH

"Formby's a flop," he told Ben Henry.
To burn him alive Ben used an incen'ry.

GO HANG

A STRANGE change is evident in these offices of ours since the edict went forth that owing to the paper shortage the number of advertisements will have to be curtailed. For the first time then, we sycophants, who hitherto have rushed obediently to obey the merest whim of the renters or their underlings, the publicity men, are independent. In future even this column will have the gag removed—all right, Hubert, we'll pause while you work off that wisecrack about the difficulties of removing the non-existent. From now on we can say what we like.

Our snooping reporters, who have hitherto crept apologetically up and down Wardour Street, now strut and bluster, calling renters by their first names, just like any gossip writer, and taking their favourite tables in the grill-room, and generally making a complete nuisance of themselves.

And our advertising director——!! He sits defiantly at his desk waiting on the renters to beg him to include their advertisement in the current issue.

The significance of his sitting will not be lost on his intimates, for, through being kicked around by the renters' publicity boys, he has been unable to sit down in years. Now, apart from being a bit overbearing and having his arm in a sling, he's fine. The sling's there through snapping his fingers at the renting chiefs.

YOUNGEST MANAGER

THE controversy about the youngest kinema manager has at last reached a climax with the following note from a claimant of eighteen months:—

"Da, da, da, gurgle, gurgle, gurgle, ickle Baby Bunting, manager Dodeon, North Dunting. Blah, blah, blah. Didums, didn'tums blah!"

CUTTING

TO show their appreciation of Alex. Korda's "That Hamilton Woman" or "Lady Hamilton," as we more genteel Britishers have retitled it, American Naval officers have presented Korda with a sword.

To show our appreciation of that other full length epic "——" (deleted by Advertisement Department) this column has presented the producer with a pair of scissors.

DECADENT

IF further proof were needed of the decadence of the Democracies, Dr. Goebbels need only quote a shareholders' meeting held the other week at which no dividend was declared. The chairman, the Doktor should note, escaped without injury. Never a shot was fired, never a chair thrown (and what is a chairman for?).

Give us the good old days, the rip-roaring 'thirties, when annual meetings were a serious opposition to the then popular all-in wrestling, when men were men and shareholders killers.

Remember how, when the chairman got up, the chairs started to fly and how the shareholders became so proficient at getting a bull that a new race of midget chairmen, tiny little pocket Napoleons, were born?

These presented a much more difficult target, and the more sporting shareholder refused to put his money in a company unless the chairman was well below the five-foot mark. At one time it was seriously debated whether the chairman's height might not be included in the already attractive prospectus, so that sporty shareholders could be sure of good shooting at the annual meeting.

A CHALLENGE TO OUR FILM STARS

C.T.B.F. APPEAL

VERY many thanks for asserting in your "Long Shots" that "the Trade is far more susceptible to its responsibilities to the C.T.B.F. than used to be the custom."

But this increase in susceptibility, for which credit lies largely with the C.E.A. (coupled with the name of the K.R.S.), has not yet been awakened in the conscience of many producers and stars.

Examination of the lists of donors, from vice-patrons to associate-subscribers, in the last annual report of the C.T.B.F. reveals a striking case of absenteeism.

This examination shows a total of 16 British producers and stars as supporters of the C.T.B.F., and a mere five (two of whom are among the C.T.B.F. donors also) as contributing to "Glebelands." In the case of the C.T.B.F. the British producers and stars are outnumbered by the American and, in the case of "Glebelands," far surpassed by the amount contributed.

The C.T.B.F. is at the moment appealing to the British Colony in Hollywood, and as you already know, has the support of Sir Cedric Hardwicke and Basil Rathbone in this effort.

Not only do our producers and stars not loom large as donors, but I find a general inability among them to give even their services, owing usually to prior engagements, out-of-Town dates, studio calls and all the similar excuses one might expect to hear.

At the cost of a mere half an hour of a star's time—which, including travel, means at most a couple of hours! the C.T.B.F. can obtain at least once a month 25 to 33 per cent. of the night's receipts of one or other of the big London ballrooms.

From Sarah Churchill and Vic Oliver, Anna Neagle and Herbert Wilcox we had instant response and splendid co-operation. From others—I am almost tempted to mention names—we had excuses and pleas of "other engagements," despite in some cases considerable pressure from the organisations for whom they work.

So, through the courtesy of your columns, I am appealing for volunteers—stars, accompanied by well-known producers, or stars alone—to make personal appearances for the C.T.B.F. We need someone for the Royal, Tottenham, on November 8 (Yes! Friday, Mr. Fields, Friday) and for a date, to be fixed, in December, for the Royal Opera House, Covent Garden, and so on, monthly.

Surely there must be *some* British stars who can give, if not money, at least a little time to the cause of their own Industry's charity?

Though, of course, if they care to follow the fine example set by Anna Neagle and give both simultaneously, we shall be even more grateful.

So will many between whom and something like destitution the C.T.B.F. alone stands.

FRANK TILLEY.

C.T.B.F., 52, Shaftesbury Avenue, W.1.

MOTION PICTURE ALMANAC

ARRIVAL OF 1941-42 ISSUE

Topping its predecessor by 2½ ounces and 44 pages, the familiar black and orange *Motion Picture Almanac for 1941-42* has arrived, convoyed no doubt by American and British warships to ensure its safe delivery upon our London desks.

While it cannot boast any new features, it can and does show by its revisions and additions of relevant matter the changes in the American film Industry during the 12 months which have elapsed since the 1940-41 volume arrived in similar brilliance a year ago.

Thus, under the heading of "Television," which a year ago was sub-headed "A Year of Growing Pains," the advance is made to "A Year of Tests and Talk," with a list of television companies, 33 in number.

In the realm of kinematography proper, first in the book stands the incomparable list of the Trade's personnel all over the world, a section covering 677 pages. Thereafter come data on leading American and British film companies and the familiar list of films produced and distributed during the past five years.

After these comes the technical section, to which earlier reference has been made.

The Quigley standard is maintained, and there is little doubt that, unless it gets blitzed in the meantime, the 1941-42 *M.P.A.* will be as darkly thumbed as is its predecessor to-day.

MORE KINEMA CHANGES

Speakman Acquisition

Strand Cinema in Irlam Road, Bootle, has passed from the control of the General Theatre Corporation to a new company known as the Strand Cinema Co., of which W. J. Speakman is one of the principals.

At one time, the proprietor of this theatre, which has been closed since November of last year, was George Prince, the pioneer showman of the town. Bookings are in the hands of Mr. Speakman. The resident manager and licensee is J. Thomas.

Sold for £6,000

The Palace, Market Place, Longridge (seating accommodation 400), formerly owned by J. and G. Fletcher Bros., together with three dwelling-houses, sold for £6,000 when offered under the hammer on October 10.

NEW PHOTOGRAPHIC EPOCH

Technical Aspects of "Citizen Kane"

By H. CHEVALIER, A.R.P.S.

EXPERTS in every phase of film producing and showing have signified the respect they feel for Orson Welles and his creation, "Citizen Kane," by treating its technique as one of the most important subjects for debate they have ever enjoyed. As a result they have hailed it as an event of major proportions—a landmark in the ever-changing technique of black and white production, and photographically one of the greatest and most advanced since the invention of the motion picture camera.

It is the first film that can be said to be intelligent in every phase of its production—its photography, sound, story, conception and action. The present survey is only concerned with the first two.

The photography in "Citizen Kane" displays a fine disregard for accepted practice. When faces are in shadow as they often are in normal life, they are reproduced in shadow; the photography portrays exactly what the eye would expect to see at that moment, and as often the eye of the observer is assailed by grotesque pictures due to distortion by shadow—"Citizen Kane" depicts this on the screen.

Heavy shadows and lighting from "natural sources" are fundamental in the film, and as most of the settings are shown with a ceiling exactly where one would expect a ceiling would be, the film is exceptional for the lack of "halo lighting" around the heads of the characters.

This realism is not accidental, it is deliberate; every set in the film has been designed as part of the story. The sets play a definite rôle—one as vital as any of the players characterisations.

Stopping Down

With the elimination of conventional lighting methods and as the scenes were planned to flow smoothly and make the audience believe they were viewing "life," the most controversial of all advances in lighting technique—that of "stopping down" was adopted as a matter of course. Of course, stopping down a lens for greater detail is as old as photography itself—but until the advent of super-speed emulsions it has been impossible to use this method inside the sound stages because of the heavy additional lighting needed to give the required depth of field.

In many scenes in "Citizen Kane" the whole pictorial and dramatic appeal rests upon the effect gained by this "all in focus" technique. With it the director can avoid intercut close-ups; players at different distances from the camera are in focus at the same time, and more "natural" camera movements are possible.

Again and again in "Citizen Kane" the whole dramatic theme rests on the quite fundamental effect of two or more players seen in action in normal circumstances at the same moment in a—for want of a better phrase—third dimension.

Since the introduction of the star system and the necessary photographic method to support this queer system, all our pictures have suffered from a flux of super illuminated stars with lights fixed in impossible places merely to give the star in question a "beautiful aspect" in all circumstances. This technique has been developed over the years to an extent that it is doubtful if one picture in 500 is based photographically upon natural effects; for upwards of twenty-six years it has caused untold trouble in the motion picture world.

The Cameraman

Orson Welles, knowing little or nothing of this, started out on the production of "Citizen Kane" with the one idea of making every scene and character portray life; in handing the photographic assignment to Gregg Toland he chose a great technician and an exponent of the stopping down technique.

Briefly, his ideas are based upon a kinematographic fundamental—that it is possible to place a foreground and a background—even though this background is 80 ft. away, in focus by stopping down a lens from, say, f6.3 to f4.5. With the adoption of this technique it was also necessary to pile up the light to be able to photograph the scene in question.

With slow-speed negative film in stopping down, the amount of light required would be nearly four times normal—so it was economically impossible to adapt the method on the average production.

The Ceiling

Another photographic difficulty was met and overcome in the production of "Citizen Kane." The majority of the sets had ceilings, many of them lower than in a real room of similar size and many of the camera set-ups were unusually low to take advantage of these ceilings. On the 110 sets no overhead lighting was used in the conventional way—everything was lit from the floor.

With deep sets this necessitated the use of lighting units with greater penetrating power than usually employed. Gregg Toland utilised the new twin-arc broadside developed for use on Technicolor productions. These, together with 150-amp. arc spots, a few Juniors and Seniors formed the lighting units on the picture.

Working Practice

Lens speed was increased by adopting the coated lens system; in this case, lenses treated with Vard Opticoat non-glare coating. Depending upon the design of lens

Continued on page 27

SOUTH WALES DISCUSSES EARLY CLOSING

"Serious View"

C.T.B.F. EFFORT

THE apprehension of the C.E.A. Executive concerning imposition of early closing was emphasised in the discussion at the last meeting of the South Wales and Monmouthshire Branch of the C.E.A., who also discussed aid for the C.T.B.F., F. A. Camm presided.

Closing Hours

Mr. Dooner, in the course of his General Council report, also referred to the proposed kinema curfew. The Ministry of Home Security, he said, had invested powers in four or five Regional Commissioners in different parts of the country, and already in the Midlands area one man had decreed that kinemas must close by nine o'clock. It was even suggested that they should close down at 7 p.m.

The officers of the Association took a very serious view of the matter and were contacting, among others, the Premier, Chancellor of the Exchequer and Brendan Bracken, previous to meeting the Home Secretary. It was definitely proved that this was growing and before long, unless the matter was tackled, there was going to be a curfew that would seriously affect business.

W. Berriman said the feeling was that if affecting one area it might spread to others. He pointed out that no restrictions were imposed on London last winter. "I feel we have to put up a very strong fight on this 7 o'clock closing," he added.

Arthur Watts: I think this particular man in the Midlands said last year that as far as he was concerned kinemas could close down altogether.

R.A.F. Benevolence

Referring to the R.A.F. Benevolent Fund, Mr. Berriman said this created considerable discussion at the General Council meeting. Some delegates wanted to have the assurance that they were not relieving the Government of any of its responsibilities.

"What about the Navy and the Army?" they asked. Well, these two already had very large funds, but not so the R.A.F. They, however, were attempting to build up a fund, and were aiming at £3,000,000. "I feel we owe a great deal to these boys," he added, "and I am going to appeal to you all to support the fund."

For the C.T.B.F.

With regard to the Trade Benevolent Fund, the Devon and Cornwall branch had sent up a resolution expressing the view that when their kinemas were used for charity shows a certain percentage of the receipts should go to the fund.

It was felt that while they were always willing to help various causes they were neglecting their own, and this would be a good way to help their own particular Industry.

It had been decided to suggest to exhibitors that when any person appealed for permission to show a film appealing for help for any particular charity then it should be put up by the exhibitor that they were entitled to something towards their own Benevolent Fund.

A member expressed the view that everyone should contribute to this Fund, but Arthur Morgan (Blaenavon) pointed out that it was a charity and the should do only what they could. If a person could not afford to do it that was his bad luck. He thought it was wrong for anyone to say that because one person did not give he would not do so either.

The Secretary: I do recommend to every member that he should not only pay himself but encourage his staff to put more into the box. Because other sources are not now available we are also asked to make it up in the special Kinema Day. We hope the war will soon be over so that we can go back to our normal sources of raising money.

Replying to a member who expressed the opinion that there were shirkers in the Association in the matter of contributing, the Chairman pointed out that it was impossible to force anyone to contribute.

W. Berriman said he oftimes felt they ought to be telling their members what they are doing for various people connected with the industry by means of the Fund. If exhibitors throughout the country only knew of the good work very few would refuse to contribute to the Fund.

The Local Effort

Giving the report of the local committee of the Fund W. Berriman said they were contemplating running another prize drawing. They did particularly well last year, and he did hope they would give their support again.

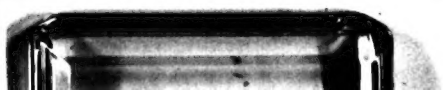
The question of a kinema ball was up for consideration, but here they were up against difficulties such as a suitable hall, curfew and catering. Still they hoped by means of the prize drawing to be able to do as much for the Fund as before.

WARNER SALES PROMOTION

Establishment of a special sales promotion department at Warner Bros. is announced by Max Milder, who has appointed H. E. (Chick) Ellis to control it.

The new department will operate from head office in conjunction with all branches.

Mr. Ellis was formerly a supervisor for the company, and his new post has brought about two other appointments. George Lee, for many years Glasgow manager, has been made Northern supervisor; while Laurie Marshall becomes manager of the Glasgow branch, where hitherto he has been chief salesman.



London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., OCT. 16, AND WED., OCT. 22

Thursday

Wide Open Town (*Paramount*)

Private Theatre. 10.30 a.m.

Cast: William Boyd, Russell Hayden, Andy Clyde, Evelyn Brent, Victor Jory, Morris Ankrum, Bernice Kay, Kenneth Harlan, Roy Barcroft, Glenn Strange, Ed Cassidy, Jack Rockwell. **Director:** Lesley Selander.

Thundering action as "Hopalong" Cassidy alone of all Western screen heroes can deliver it, is provided in ample measure in the latest adventure of the famed character.

It is the machinations of a feminine master-mind which calls for the courage and sagacity of Cassidy. The mind is that of the beautiful owner of a gambling joint in a frontier community which is also the headquarters of a band of outlaws and cut-throats.

The rôle of the beautiful bandit is played by Evelyn Brent, with William Boyd again portraying the redoubtable "Hoppy."

Others in the cast are Russell Hayden as "Lucky." Andy Clyde as "California," Victor Jory as a particularly vicious villain, Morris Ankrum as the editor of a crusading newspaper, and Bernice Kay, a fifteen-year-old newcomer to the screen.

Mary Names the Day (*M-G-M*)

Cambridge Theatre. 2.30 p.m.

Cast: Lew Ayres, Lionel Barrymore, Nils Asther, Laraine Day, Red Skelton, Alma Kruger, Marie Blake, Walter Kingsford. **Director:** Harold S. Bucquet.

In this new Dr. Kildare adventure a notable guest joins Lew Ayres, Lionel Barrymore and Laraine Day—this time in the person of Nils Asther, who plays the sympathetic rôle of a symphony conductor who fears he is losing his hearing, and thereby his career. The story finds Mary and Jimmy planning their wedding, the date set; Dr. Gillespie forced to undergo treatment for his cancer condition; Mary's death which leads to Jimmy's decision to quit medicine; and Dr. Gillespie's revelation of his own tragic youth which brings Dr. Kildare to his senses so that he then effects the cure of the conductor's affliction. Red Skelton again carries the principal comedy honours as a whimsical intern, whose frantic efforts to purchase a wedding gift for Kildare is a riot of fun. An intensely dramatic moment is that which brings Kildare to Mary's bedside after the accident which brings about her death.

Friday

Menace of the Seas (*G.F.D.*)

A Universal Serial

G.F.D. Private Theatre. 10.30 a.m.

Cast: Billy Halop, Huntz Hall, Gabriel Dell, Bernard Punsly, Hally Chester, Joe Recht, William Hall, John McGuire, Mary Field, Edward Keane, Marcia Ralston, Reed Hadley, Stanley Blystone, Richard Alexander, Ernie Adams, Jack Clifford, Richard Bond, Morgan Wallace, Eddie Dunn. **Directors:** Ford Beebe and John Rawlins.

"Menace of the Seas," a chapter play in 12 episodes, with the Dead End Kids and the Little Tough Guys.

The story revolves round a gang of foreign saboteurs who conduct a piracy campaign to sink American ships bringing aid to Britain. They also steal a new motorboat invented by a brilliant young engineer, and the plot shows how the two bands of boys become involved in the great battle between the U.S. authorities and the crooks.

Among the more outstanding scenes are those showing rescues from a blazing boat-house, a speed-boat crash, a big freighter explosion, a hydroplane crack-up, the sinking of a large schooner, a whale hunt, a battle with an octopus, an attack by a vicious black panther, and the blowing up of an underground arsenal.

Episodes to be presented at the Trade show are: No. 1, "The Raider Strikes"; No. 2, "Flaming Torture"; No. 3, "The Tragic Crash."

International Lady (*United Artists*)

Cambridge Theatre. 2.30 p.m.

Cast: George Brent, Ilona Massey, Basil Rathbone, Gene Lockhart and George Zucco. **Director:** Tim Whelan.

An ingenious plot with a highly topical theme presents Tim Hanley (George Brent), counter-espionge agent, who seeks to convict Carla Nillson, played by Ilona Massey posing as a refugee Scandinavian singer, whom he suspects of being a member of a sabotage ring.

In London, Hanley poses as a lawyer with the U.S. Embassy and takes Carla to a night-club bomb shelter during a raid, where they are joined by Reggie Oliver (Basil Rathbone), apparently a newspaper critic interested in Carla. In reality he is a Scotland Yard man assigned to watch her. Sidney Grenner (Gene Lockhart) is head of the gang of saboteurs, and with his butler Webster (George Zucco) is planning his biggest coup. With Carla as their means of communication they expect to destroy every flying fortress that leaves for Britain. Carla's brave and desperate attempt to break away from her confederates, and her magnificent sacrifice to save Hanley is, in the end, nobly rewarded. Through a series of suspenseful situations and mounting excitement the drama reaches its climax and a happy conclusion for both Hanley and Carla.

Monday

Naval Academy (*Columbia*)

Own Theatre 10.30 a.m. and 2.30 p.m.

Cast: Freddie Bartholomew, Jimmy Lydon, Billy Cook, Pierre Watkin, Warren Ashe, Douglas Scott, James Butler, Joe Brown, jun. **Director:** Erle C. Kenton.

"Naval Academy" is a stirring drama of a junior naval training college which opens with a new class of fresh recruits being enrolled, Bartholomew, Lydon and Cook become room-mates, although there is a vast difference in their backgrounds.

Billy Cook in a scene from NAVAL ACADEMY (Columbia)

Freddie is a clean-cut youngster reared in true Navy traditions. Lydon, on the other hand, is cast as a tough product of the city streets, who has been sent to the Academy as part of a social experiment. Hating the school and his companions his only thought is to escape. And Billy Cook is seen in the role of a spoiled son of wealthy social parents.

The story continues as the three boys at first contemptuous of each other, come through many trials and difficulties before they learn the true meaning of democracy, and realise that they owe as great a duty to their fellows and to their country as they do to themselves.

We Go Fast (*20th-Fox*)

Century Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Lynn Bari, Alan Curtis, Sheila Ryan, Don Deforest, Ernest Truex. **Director:** William McGann.

Lynn Bari falls in love with Alan Curtis, a motor-cycle policeman, but finds that she has a rival in the very wealthy Sheila Ryan, daughter of a local politician. She engages in fast-moving romance, witnesses some rough and ready battling for her favours. Don Deforest is another battling motor cycle policeman who is also in love with the waitress. The two arms of the law, intent on enforcing speed regulations in their district run up against local politics and politicians and the usual run of "fixers" with hilarious situations resulting.

Border Vigilantes (*Paramount*)

Private Theatre. 11 a.m.

Cast: William Boyd, Russell Hayden, Andy Clyde, Victor Jory, Morris Ankrum, Frances Gifford, Ethel Wales, Tom Tyler, Hal Taliaferro, Jack Rockwell, Britt Wood. **Director:** Derwin Abrahams.

A sweeping story of frontier days in America when citizens formed their own law-enforcement bodies and saw to it that the laws were obeyed even though no legislation bodies gave the laws legality.

With William Boyd playing the rôle of "Hopalong" Cassidy, "Border Vigilantes" tells the story of a mining community in early Nevada completely at the mercy of a band of outlaws who rob the miners of their hard-won silver when the ore is shipped to the railroad. In order to meet this situation the citizens of the community form a vigilante organisation, but it is not until the redoubtable "Hopalong" Cassidy is called in that the outlaw band is rounded up.

Signs of the Times

THE MAGAZINE OF THE SCREEN

Show it — it pays!

Glen Miller and Sonja Henie in a scene from SUN VALLEY SERENADE (20th Century-Fox)

The cast of "Border Vigilantes" includes a gorgeous newcomer to the screen, Frances Gifford, and more than fifty cowboy riders.

Tuesday

Sun Valley Serenade (*20th-Fox*)

Century Theatre. 10.30 a.m. and 2.30 p.m

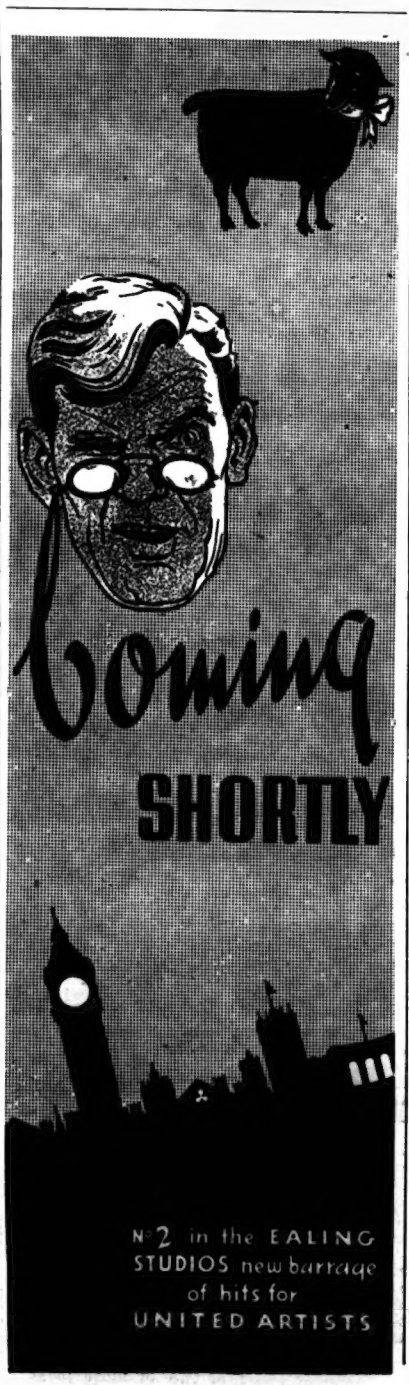
Cast: Sonja Henie, John Payne, Glenn Miller, Milton Berle, Lynn Bari, Joan Davis, Nicholas Brothers. **Director:** H. Bruce Humberstone.

The story starts when John Payne, piano player in Glenn Miller's band, finds that the child refugee he has offered to care for because it will provide him with good publicity, turns out to be the beautiful Sonja.

He tries to duck out of his agreement, but Sonja keeps after him much to his discomfort and the annoyance of his fiancée. Sonja announces that she intends to marry him and, despite the fact that John gives her a decided rebuff, follows him to Sun Valley where the band have an engagement.

Payne spends most of his time sking with Sonja, however, since his fiancée dislikes outdoor sport and Sonja has plenty of time and opportunity to win him over.

"Sun Valley Serenade," Sonja Henie's first picture for some considerable time, is a gay romantic musical set against the beautiful background of the famous resort, with spectacularly staged scenes of exquisite skating provided by Sonja and a large chorus.



Jail House Blues (*G.F.D.*)

G.F.D. Private Theatre. 10.30 a.m.

Cast: Nat Pendleton, Anne Gwynne, Robert Paige, Samuel S. Hinds, Horace MacMahon, Elizabeth Risdon, Warren Hymer, Cliff Clark. **Director:** Albert S. Rogell.

A light-hearted comedy of bars and stripes with Nat Pendleton playing the part of an old lag who refuses to leave jail, even though he has been pardoned, until he has produced the prison musical show.

When one of his principal "players" escapes, Nat produces the pardon, which he has carefully hidden, gets freed, and sets out to bring back his recalcitrant cast member. He cannot find him, however, but discovers a singing "find," smuggles him into prison, and then makes a big success of the show.

Tanks a Million (*United Artists*)

Phœnix Theatre. 11 a.m.

Deals with the tribulations and the triumphs of Dorian ("Dodo") Doubleday (William Tracy), railway clerk with a photographic memory.

In anticipation of his Army career, he takes advantage of every free moment to devour pages of all Army manuals he can lay hands on. He receives his draft notice at the same time as Charlie (Noah Beery, Jun.), fellow worker addicted to practical jokes and who doesn't share Dodo's enthusiasm for the Army.

Because of his genius for memorising data, Dodo is made a sergeant his first day in camp, thus arousing resentment among the group of tough guys with whom he and Charlie checked in; Sergeant Ames (Joe Sawyer) does everything in his power to prove Dodo's inefficiency, but Dodo always comes out on top when he manages to recite some obscure Army regulation.

Dodo's supreme moment comes when, involved through a series of uproariously funny accidents in an involuntary impersonation of Colonel "Spitfire" Barkley (James Gleason), he pulls off a brilliant ad-libbed radio address.

Unfinished Business (*G.F.D.*)

G.-B. Private Theatre. 2.30 p.m.

Cast: Irene Dunne, Robert Montgomery, Preston Foster, Eugene Paliette, Dick Foran, Esther Dale, Walter Catlett, Richard Davis, Kathryn Adams, Samuel S. Hinds, June Clyde, Phyllis Barry. **Director:** Gregory La Cava.

Irene Dunne, a small town girl, sets out for New York to find fame as a singer. En route she falls in love with a playboy (Preston Foster) who later completely ignores her. In course of time she meets his brother (Robert Montgomery) and the two get married during an alcoholic spree, but the union goes on the rocks when brother becomes jealous of brother. Miss Dunne eventually becomes reunited with Montgomery, but not until she has dealt with Foster (her "unfinished business") in a novel way.

The film has some subtle comedy, moving human touches, and strong feminine angles, and La Cava has done a deft job with his handling of the story. Irene Dunne sings a little, but this side of things is merely incidental to the unfolding of the plot. Montgomery is his old, ebullient self, excellently capturing the happy-go-lucky spirit of the character he plays.

"Unfinished Business" scored a big success during its pre-release season at the Leicester Square Theatre, and was described by many of the National Press critics as a first-class "woman's" picture.

Here Comes Mr. Jordan (*Columbia*)

Cambridge Theatre. 2.30 p.m.

Cast: Robert Montgomery, Evelyn Keyes, Claude Rains, Rita Johnson, Edward Everett Horton, James Gleason, John Emery, Halliwell Hobbes. **Director:** Alexander Hall.

Claimed bo be the "surprise" picture of the year as well as one of the greatest and certainly one of the most unusual comedies in screen history, "Here Comes Mr. Jordan" tells a brilliantly funny and completely new story which affords Montgomery the opportunity of a performance which can only be called extraordinary, so clear and sharp and enjoyable is his work. In the title rôle of Mr. Jordan, Claude Rains contributes one of the most astonishingly different rôles ever seen on a screen, and Evelyn Keyes, proving her right to the stardom which has since been her reward, is of equal moment. Terrific comedy performances come from James Gleason and Edward Everett Horton. Alexander Hall's brilliant and polished direction of one of the most remarkable and side-splittingly funny stories ever filmed, captures every possibility for laughter.

Continued on page 28

KINEMATOGRAPH WEEKLY

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Editor: S. G. Rayment.
Associate Editor: A. L. Carter.
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SCHOOL FOR STRATEGISTS

EXERCISE of compulsory powers provides tests not only for those who obey them, but for those who enforce them. In no circumstances have our exhibitors and the local authorities who supervise their public relations found it difficult to get along together, but conditions are a long way from normal to-day, and it behoves both sides to take every precaution to maintain the right atmosphere.

That this is appreciated is shown by the homily recently prepared and circulated by the C.E.A. head office to guide the officials of the Association throughout the country in their approaches to authority. It is a particularly timely message, for never before have there been so many slippery stones in the pathway towards mutual accommodation, and at the same time so many opportunities for making our foothold secure by the exercise of a little forethought.

Time was when every branch of the C.E.A. had a goodly proportion of its executive officials bearing the title of Councillor or Alderman. These are not so numerous to-day, and to that extent we are not so well represented by men whose combination of experience and influence was a potent factor in keeping business running sweetly.

Nor are our local authorities quite as we used to have them. They are, willy-nilly, less accommodating; they are hard-driven by the circumstances of the time; their responsibilities are heavier; the demands made upon them, as well as the demands made by them, more urgent.

Tact, or statesmanship, is more than ever our stand-by. To make whatever appeals we have to make in such a way that they are sure of a friendly reception; to be strong without being offensive; to be persistent without nagging; to estimate accurately the strength of each particular demand; to make a concession promptly and gracefully when up against the inevitable; these are some of the qualities which must be exercised by C.E.A. men who have to treat with authority.

Advice comes well from the Association headquarters, for the statesmanship exhibited in many approaches to Government departments is well worth remembering.

Public transport, we are reminded, has been misused as a counter in the game of "Curfew." The exhibitors' eyes have been opened to the real facts and their implications, and we should henceforward be able to answer quickly and to the point when next one of our deputations is challenged with the "rush-hour traffic" demand. We know, and the people we are interviewing may as well know, that our patrons are to a very great degree the ones who are within a walk of their homes.

A small proportion only have to make their evening entertainment dependent upon the last bus service, and it is a very good rule to legislate for the majority—in times like these we must let the minority make their own adjustments.

And—a point that does not seem to have been sufficiently stressed—people—except at the end of the last house—do not surge out of kinemas in great masses as when a music-hall or a theatre empties. They may be quite busy all day, but their customers go in and come out continuously, and represent nothing to legislate for in the matter of a traffic problem.

Long Shots

"PARALLEL"-ISMS — PRESENTATION TO GEORGE ARCHIBALD — THAT'S PASCAL, THAT WAS — ONE NIGHT IN LISBON

APART from the obvious satisfaction derived from the fact that a British film has scored a big hit, the success of "49th Parallel" affords me personal gratification as one of the few who stood aside from the heresy hunt which greeted Michael Powell and his location unit on their return from Canada. The reception of the picture by the patrons of the Odeon, Leicester Square, leaves no doubt as to "its measure of ultimate box-office success."

THE launching of the picture in the West End afforded the occasion for one of the most notable Trade and Press gatherings which have taken place since the war. There was also a large sprinkling of Diplomatic, Service and social personalities, who had turned up to grace the première of the first really "all-star" picture to have emanated from our studios. Guests were cordially received by C. M. Woolf, who for the second time in a month was sponsoring the distribution of a Dominion epic.

ONE pleasurable feature of the proceedings was the welcome given to Oscar Deutsch on his first public appearance since his recent serious illness. From his sick bed he has watched, however, the fortunes of "49th Parallel," and it was not difficult to believe his assurance that its success was the best medicine he could have had.

MR. DEUTSCH declared that his support for the project was won when he visualised a film telling an irresistible story of the innate kindliness and decency, the good humour and toughness that are expressed in the word "democracy." After a sly dig (surely well deserved) at those early critics of the project, Mr. Deutsch expressed appreciation of the efforts of the unit which had turned in such a praiseworthy and worthwhile job of work: the director, Michael Powell, to the actors and technicians, every *man* of whom returned from their location trip to Canada. Incidentally, Mr. Deutsch revealed the existence of an Odeon associated production company—British Film Makers, Ltd.—when he spoke of the efforts of his colleagues and partiicularly of Harold Boxall.

OTHER speakers included Vincent Massey, High Commissioner of Canada and brother of Raymond Massey, whose vivid portrayal of Johnny the trapper was enthusiastically acclaimed. He described the picture as the most important film yet produced with Canada as its setting. He had always possessed a profound belief in British films, a belief which the production of "49th Parallel" abundantly justified.

THE director, Michael Powell, provided his audience with an insight into the difficulties and problems which confronted the sponsors of the picture, and gave generous credit to his artistes and also to his technical crew and particularly, I was glad to hear, to Freddy Young, the chief cameraman.

I WONDER if Michael Powell, as he glanced through the Press eulogies on "49th Parallel" over the week-end, thought back to the very different "splash" the papers were giving him ten years back. Mickey, getting his first break as a director, made a picture for Gerry Jackson called "His Lordship." At its Sunday night screening at the Dominion it was booed off the screen. Next morning the Press gave the incident so much unwelcome publicity that it is something of a miracle that Powell ever survived as a director.

TO do the film justice it should be pointed out that it was quite an excellent though unpretentious little comedy that seemed to win public approval everywhere but in the West End. In those days the West End spelt death to British films, for there was a clique who made it their business to see that every British film, regardless of merit, was howled down. Powell's effort was not an exception, but it just happened to be the one that made the headlines, and he's been making the headlines ever since with his "Spy in Black," "Edge of the World," "Contraband" and "49th Parallel."

JOHN SUTRO tells an interesting story about his experiences while "49th" was being filmed. He was given permission by the M. of I. to get in touch with the unit filming in Canada. On occasions he had to speak to them by Transatlantic at the height of the blitz and over those thousands of miles they could hear his conversation against a background of falling bombs and bursting ack-ack fire. It was the unit's first experience of the blitz, for they left before the bombing started, but they arrived back one dark night right in the middle of it.

A HAPPY little function last Thursday was that in which twelve leading representatives of the film industry gathered at luncheon to honour George Archibald, who, as recently announced, has relinquished his joint managing directorship of United Artists to undertake work in the national interest. A presentation of a wristlet watch was made as a mark of esteem.

AT the luncheon tendered him on Wednesday by the staff of United Artists, which I mentioned in these notes last week, George was presented with a handsome suitcase. His fellow managing director, E. T. Carr, eulogised Mr. Archibald's work for U.A. and called upon Miss Castle to made the presentation, which George suitably acknowledged.

DAVID ROSE, managing director of Paramount Film Service, accompanied by F. E. Hutchinson and "Tony" Reddin, attended the Trade show of "Hold Back the Dawn" at the Odeon Theatre, Newcastle, on Friday, October 10. After the show he entertained exhibitors—among whom were Charles Chipchase, Tom Massicks, J. S. Snell and Stanley Gibson—to coffee, sandwiches and the "odd spot or two," in the manager's office." Hold Back the Dawn" is David Rose's "pet of the year."

A FEW reminiscences of his hold-back at Lisbon between the arrival of the airliner from Britain and the departure of the Clipper on his recent U.S. trip were amusing. "I played chemin-de-fer with six Gestapo men," he told a KINE representative. "They may be first-class agents, and they think they are first-class chemin players. That makes the clean-out a considerable pleasure."

IN reference to the enemy agents' work he said: "They never stop trying, and they seem to have command of plenty of money in the currency of the country. We learned that a number of kinemas had substituted UFA news reels for ours. We inquired why. They said that ours 'caused riots.' We checked that. Just plain lies. The Portuguese are overwhelmingly pro-Ally; but money talks as eloquently in Portugal as in most places."

THE letters from the C.E.A. to the Premier, the Chancellor of the Exchequer and the Minister of Information (printed in our last issue) were supplemented on Wednesday by a letter to the Minister of Home Security, at the request of four London branch members, A. S. Moss, K. Nyman, T. France and Major Gale. This was forwarded before the deputation waited upon Mr. Mabane, the Minister's Parliamentary Secretary, and Lt.-Col Llewellin.

HOT FROM U.S.

Kine. New York Cable from Motion Picture Daily

THE SENATE FILM PROBE which was scheduled to resume on Monday is indefinitely postponed; trade observers foresee a virtual abandonment of this highly criticised inquisition.

ALL BRANCHES of amusement interests are meeting Army officials to decide long range programme shows for Army and Navy entertainment.

REPUBLIC EXPANDS production set-up and names Al Wilson in charge of feature production, Hirman Brown, Junior in charge of Westerns and serials; both will be under Siegal as production head.

LAUDY LAWRENCE, former M-G-M European head, has been named special Eastern representative for Selznick; the latter's deal with U.A. was finalised this week at a New York meeting between the four partners. A decision as to the company president is now awaited.

TRIAL OF William Bioff and George Browne, film labour leaders, charged with violation of U.S. anti-racketeering law, has opened in New York. It is claimed they extorted half a million dollars from four major companies, as the price for preventing nation-wide strike in 1936. A three-week trial is expected.

MINNESOTA LAW prohibiting sales in blocks of five as required by the Consent Decree is held as constitutional; Minnesota Court is thus giving Decree companies a serious problem of how to sell in Minnesota. An appeal is likely.

GOVERNMENT ORDER halts all non-defence building, which means the end of new theatre construction for duration.

PARAMOUNT IS simplifying finances by exchanging short term domestic loan for single 4 per cent. fifteen-year consolidated debt on $22,000,000.

PERSONAL touches which preceded last week's General Council business included a welcome back to Morris Levy, recently under an operation, to Squadron Leader J. Drew, who has been released from the R.A.F. to re-enter his civil employment and safeguard business interests, and to J. Pollard, who, as the President said, has been having "a thin time" recently through illness.

IT will be found, I think, that the reasoned and reasonable protest entered by the C.E.A. against the curfew proposals have not been without effect. My Parliamentary colleague assures me there will be no 9 o'clock early closing imposed this winter upon kinemas, unless raid conditions are worse than they were last year. The matter has been personally considered by Herbert Morrison, who will shortly make an official announcement to the effect indicated.

THE attitude of the Government is that they have not the slightest desire to curb reasonable recreation and, particularly, to interfere with attendances at kinemas which is regarded as a most valuable contribution to the war effort. The arbitrary action of some regional commissioners and police chiefs has been regarded, I understand, with some disquiet and a request has been made to these executives to temper the wind and, using their discretion where possible, not to interfere with existing closing times.

"CIRCUMSTANCES and necessity are infallible teachers," wrote the Pascal who is quoted in anthologies. The sentiment might be echoed by his namesake Gabriel who has announced a change in his production plans in Canada *via* a cable to Captain Richard Norton.

WHEN we last heard, Gabriel Pascal was thinking in terms of studio building in Canada and extensive film production. Now he cables that the assistance from the Canadian Government will not be forthcoming during the war, so he will accept the RKO-Radio offer to produce the film "Snowgoose" in Hollywood, availing himself of Canada's offer of assistance in making exteriors.

BY way of filling up his time, he announces that he will produce a Shaw film in Hollywood, and that he has bought the film and British stage rights of the Broadway success "Johnny Belinda," for which he is arranging a West End presentation.

LAST Sunday morning saw a big gathering of technicians at the Ritz, Leicester Square for a private viewing of "Citizen Kane." The showing, arranged by the A.C.T., gave opportunity for discussing the many revolutionary changes adopted by Orson Welles in the camera work, sound and musical accompaniment. Bernard Knowles had been asked to open the discussion, but when the film was over, Bernie voiced the sentiments of the gathering when he stated: "It is impossible to discuss a film of this magnitude without due reflection."

AFTER a short consultation, it was decided to hold a special meeting of the A.C.T. when the "stopping down" camera technique of the picture will be fully discussed and the possibility of its adoption in British studios will be thrashed out.

AFTER five years the trial of two American film labour leaders is to come before the Courts, the charge being one of extorting money from employers as a price of ending a strike. Cynics may find enjoyment in the name of one of the defendants, which is Bioff.

FORTY-FIVE years is about as far as anybody in this industry can go back, professionally, but David Devant, whose death we regret to chronicle, was busy with the moving picture as far back as then. It was at the Egyptian Hall, Piccadilly, that he introduced R. W. Paul's machine in 1896. It is fitting that we should remember that the great illusionist was one of our pioneers.

OF course I know it was as a magician that his fame is greatest, but I recall his appearance in a picture—perhaps eighteen or so years ago. I am afraid I have forgotten the title, but no doubt I shall be reminded. I met him shortly afterwards and thought at the time how pathetic it was to see his afflicted hands trembling—hands which had been such wonderful examples of nervous and muscular control that they had made him the premier conjurer of the world.

IT is three months ago since I suggested the time was ripe for a Russian Season in the West End. I am glad to see that the hint was not lost upon Arthur Jarratt, who has decided to reopen the Tatler, Charing Cross Road. Ivor Montague, who represents Soviet film interests in this country, will advise on the choice of programmes, and Mr. Broom is returning to the management.

THE STROLLER.

Close-Ups

By

Screencomber

STUDIO INTERLUDE

"WATKINS has just driven up the main entrance, sir," said his first secretary to the great British production executive.

"Thank you," nodded the great man, selecting a cigar from his gold case. "Have Smithstead bring my hat and coat."

Passing through the outer office, the great man waved goodnight to his first, second, third, fourth and fifth secretaries, went out into the corridor, where a number of production officials had prostrated themselves. Jocularly kicking two in the face, he turned to the prostrate form of his publicity man and remarked, "Lying again, eh, Stimpole?" and swept on amidst a roar of sycophantic laughter and cries of "Oh, very good, sir; very, very good, sir; yessir; yes, sir!"

At the main entrance a corps of commissionaires stood stiffly to attention while the sergeant rushed to open the door. Outside stood Watkins in his peaked cap and smart uniform. The great man gazed approvingly from the smartly dressed driver to the machine. "She's a beauty," he said to the commissionaire as his gaze took in the chromium fittings and the long, streamlined, racy-looking body. "Your cycle clips, sir," said Watkins, saluting respectfully, as the great man leapt on to his new bicycle and pedalled off home.

EPITAPH

"Formby's a flop," he told Ben Henry.
To burn him alive Ben used an incen'ry.

GO HANG

A STRANGE change is evident in these offices of ours since the edict went forth that owing to the paper shortage the number of advertisements will have to be curtailed. For the first time then, we sycophants, who hitherto have rushed obediently to obey the merest whim of the renters or their underlings, the publicity men, are independent. In future even this column will have the gag removed—all right, Hubert, we'll pause while you work off that wisecrack about the difficulties of removing the non-existent. From now on we can say what we like.

Our snooping reporters, who have hitherto crept apologetically up and down Wardour Street, now strut and bluster, calling renters by their first names, just like any gossip writer, and taking their favourite tables in the grill-room, and generally making a complete nuisance of themselves.

And our advertising director——!! He sits defiantly at his desk waiting on the renters to beg him to include their advertisement in the current issue.

The significance of his sitting will not be lost on his intimates, for, through being kicked around by the renters' publicity boys, he has been unable to sit down in years. Now, apart from being a bit overbearing and having his arm in a sling, he's fine. The sling's there through snapping his fingers at the renting chiefs.

YOUNGEST MANAGER

THE controversy about the youngest kinema manager has at last reached a climax with the following note from a claimant of eighteen months:—

"Da, da, da, gurgle, gurgle, gurgle, ickle Baby Bunting, manager Dodeon, North Dunting. Blah, blah, blah. Didums, didn'tums blah!"

CUTTING

TO show their appreciation of Alex. Korda's "That Hamilton Woman" or "Lady Hamilton," as we more genteel Britishers have retitled it, American Naval officers have presented Korda with a sword.

To show our appreciation of that other full length epic "——" (deleted by Advertisement Department) this column has presented the producer with a pair of scissors.

DECADENT

IF further proof were needed of the decadence of the Democracies, Dr. Goebbels need only quote a shareholders' meeting held the other week at which no dividend was declared. The chairman, the Doktor should note, escaped without injury. Never a shot was fired, never a chair thrown (and what is a chairman for?).

Give us the good old days, the rip-roaring 'thirties, when annual meetings were a serious opposition to the then popular all-in wrestling, when men were men and shareholders killers.

Remember how, when the chairman got up, the chairs started to fly and how the shareholders became so proficient at getting a bull that a new race of midget chairmen, tiny little pocket Napoleons, were born?

These presented a much more difficult target, and the more sporting shareholder refused to put his money in a company unless the chairman was well below the five-foot mark. At one time it was seriously debated whether the chairman's height might not be included in the already attractive prospectus, so that sporty shareholders could be sure of good shooting at the annual meeting.

A CHALLENGE TO OUR FILM STARS

C.T.B.F. APPEAL

VERY many thanks for asserting in your "Long Shots" that "the Trade is far more susceptible to its responsibilities to the C.T.B.F. than used to be the custom."

But this increase in susceptibility, for which credit lies largely with the C.E.A. (coupled with the name of the K.R.S.), has not yet been awakened in the conscience of many producers and stars.

Examination of the lists of donors, from vice-patrons to associate-subscribers, in the last annual report of the C.T.B.F. reveals a striking case of absenteeism.

This examination shows a total of 16 British producers and stars as supporters of the C.T.B.F., and a mere five (two of whom are among the C.T.B.F. donors also) as contributing to "Glebelands." In the case of the C.T.B.F. the British producers and stars are outnumbered by the American and, in the case of "Glebelands," far surpassed by the amount contributed.

The C.T.B.F. is at the moment appealing to the British Colony in Hollywood, and as you already know, has the support of Sir Cedric Hardwicke and Basil Rathbone in this effort.

Not only do our producers and stars not loom large as donors, but I find a general inability among them to give even their services, owing usually to prior engagements, out-of-Town dates, studio calls and all the similar excuses one might expect to hear.

At the cost of a mere half an hour of a star's time—which, including travel, means at most a couple of hours! the C.T.B.F. can obtain at least once a month 25 to 33 per cent. of the night's receipts of one or other of the big London ballrooms.

From Sarah Churchill and Vic Oliver, Anna Neagle and Herbert Wilcox we had instant response and splendid co-operation. From others—I am almost tempted to mention names—we had excuses and pleas of "other engagements," despite in some cases considerable pressure from the organisations for whom they work.

So, through the courtesy of your columns, I am appealing for volunteers—stars, accompanied by well-known producers, or stars alone—to make personal appearances for the C.T.B.F. We need someone for the Royal, Tottenham, on November 8 (Yes! Friday, Mr. Fields, Friday) and for a date, to be fixed, in December, for the Royal Opera House, Covent Garden, and so on, monthly.

Surely there must be *some* British stars who can give, if not money, at least a little time to the cause of their own Industry's charity?

Though, of course, if they care to follow the fine example set by Anna Neagle and give both simultaneously, we shall be even more grateful.

So will many between whom and something like destitution the C.T.B.F. alone stands.

FRANK TILLEY.

C.T.B.F., 52, Shaftesbury Avenue, W.1.

MOTION PICTURE ALMANAC

ARRIVAL OF 1941-42 ISSUE

Topping its predecessor by 2½ ounces and 44 pages, the familiar black and orange *Motion Picture Almanac for 1941-42* has arrived, convoyed no doubt by American and British warships to ensure its safe delivery upon our London desks.

While it cannot boast any new features, it can and does show by its revisions and additions of relevant matter the changes in the American film Industry during the 12 months which have elapsed since the 1940-41 volume arrived in similar brilliance a year ago.

Thus, under the heading of "Television," which a year ago was sub-headed "A Year of Growing Pains," the advance is made to "A Year of Tests and Talk," with a list of television companies, 33 in number.

In the realm of kinematography proper, first in the book stands the incomparable list of the Trade's personnel all over the world, a section covering 677 pages. Thereafter come data on leading American and British film companies and the familiar list of films produced and distributed during the past five years.

After these comes the technical section, to which earlier reference has been made.

The Quigley standard is maintained, and there is little doubt that, unless it gets blitzed in the meantime, the 1941-42 *M.P.A.* will be as darkly thumbed as is its predecessor to-day.

MORE KINEMA CHANGES

Speakman Acquisition

Strand Cinema in Irlam Road, Bootle, has passed from the control of the General Theatre Corporation to a new company known as the Strand Cinema Co., of which W. J. Speakman is one of the principals.

At one time, the proprietor of this theatre, which has been closed since November of last year, was George Prince, the pioneer showman of the town. Bookings are in the hands of Mr. Speakman. The resident manager and licensee is J. Thomas.

Sold for £6,000

The Palace, Market Place, Longridge (seating accommodation 400), formerly owned by J. and G. Fletcher Bros., together with three dwelling-houses, sold for £6,000 when offered under the hammer on October 10.

NEW PHOTOGRAPHIC EPOCH

Technical Aspects of "Citizen Kane"

By H. CHEVALIER, A.R.P.S.

EXPERTS in every phase of film producing and showing have signified the respect they feel for Orson Welles and his creation, "Citizen Kane," by treating its technique as one of the most important subjects for debate they have ever enjoyed. As a result they have hailed it as an event of major proportions—a landmark in the ever-changing technique of black and white production, and photographically one of the greatest and most advanced since the invention of the motion picture camera.

It is the first film that can be said to be intelligent in every phase of its production—its photography, sound, story, conception and action. The present survey is only concerned with the first two.

The photography in "Citizen Kane" displays a fine disregard for accepted practice. When faces are in shadow as they often are in normal life, they are reproduced in shadow; the photography portrays exactly what the eye would expect to see at that moment, and as often the eye of the observer is assailed by grotesque pictures due to distortion by shadow—"Citizen Kane" depicts this on the screen.

Heavy shadows and lighting from "natural sources" are fundamental in the film, and as most of the settings are shown with a ceiling exactly where one would expect a ceiling would be, the film is exceptional for the lack of "halo lighting" around the heads of the characters.

This realism is not accidental, it is deliberate; every set in the film has been designed as part of the story. The sets play a definite rôle—one as vital as any of the players characterisations.

Stopping Down

With the elimination of conventional lighting methods and as the scenes were planned to flow smoothly and make the audience believe they were viewing "life," the most controversial of all advances in lighting technique—that of "stopping down" was adopted as a matter of course. Of course, stopping down a lens for greater detail is as old as photography itself—but until the advent of super-speed emulsions it has been impossible to use this method inside the sound stages because of the heavy additional lighting needed to give the required depth of field.

In many scenes in "Citizen Kane" the whole pictorial and dramatic appeal rests upon the effect gained by this "all in focus" technique. With it the director can avoid intercut close-ups; players at different distances from the camera are in focus at the same time, and more "natural" camera movements are possible.

Again and again in "Citizen Kane" the whole dramatic theme rests on the quite fundamental effect of two or more players seen in action in normal circumstances at the same moment in a—for want of a better phrase—third dimension.

Since the introduction of the star system and the necessary photographic method to support this queer system, all our pictures have suffered from a flux of super illuminated stars with lights fixed in impossible places merely to give the star in question a "beautiful aspect" in all circumstances. This technique has been developed over the years to an extent that it is doubtful if one picture in 500 is based photographically upon natural effects; for upwards of twenty-six years it has caused untold trouble in the motion picture world.

The Cameraman

Orson Welles, knowing little or nothing of this, started out on the production of "Citizen Kane" with the one idea of making every scene and character portray life; in handing the photographic assignment to Gregg Toland he chose a great technician and an exponent of the stopping down technique.

Briefly, his ideas are based upon a kinematographic fundamental—that it is possible to place a foreground and a background—even though this background is 80 ft. away, in focus by stopping down a lens from, say, f6.3 to f4.5. With the adoption of this technique it was also necessary to pile up the light to be able to photograph the scene in question.

With slow-speed negative film in stopping down, the amount of light required would be nearly four times normal—so it was economically impossible to adapt the method on the average production.

The Ceiling

Another photographic difficulty was met and overcome in the production of "Citizen Kane." The majority of the sets had ceilings, many of them lower than in a real room of similar size and many of the camera set-ups were unusually low to take advantage of these ceilings. On the 110 sets no overhead lighting was used in the conventional way—everything was lit from the floor.

With deep sets this necessitated the use of lighting units with greater penetrating power than usually employed. Gregg Toland utilised the new twin-arc broadside developed for use on Technicolor productions. These, together with 150-amp. arc spots, a few Juniors and Seniors formed the lighting units on the picture.

Working Practice

Lens speed was increased by adopting the coated lens system; in this case, lenses treated with Vard Opticoat non-glare coating. Depending upon the design of lens

Continued on page 27

SOUTH WALES DISCUSSES EARLY CLOSING

"Serious View"

C.T.B.F. EFFORT

THE apprehension of the C.E.A. Executive concerning imposition of early closing was emphasised in the discussion at the last meeting of the South Wales and Monmouthshire Branch of the C.E.A., who also discussed aid for the C.T.B.F., F. A. Camm presided.

Closing Hours

Mr. DOONER, in the course of his General Council report, also referred to the proposed kinema curfew. The Ministry of Home Security, he said, had invested powers in four or five Regional Commissioners in different parts of the country, and already in the Midlands area one man had decreed that kinemas must close by nine o'clock. It was even suggested that they should close down at 7 p.m.

The officers of the Association took a very serious view of the matter and were contacting, among others, the Premier, Chancellor of the Exchequer and Brendan Bracken, previous to meeting the Home Secretary. It was definitely proved that this was growing and before long, unless the matter was tackled, there was going to be a curfew that would seriously affect business.

W. BERRIMAN said the feeling was that if affecting one area it might spread to others. He pointed out that no restrictions were imposed on London last winter. "I feel we have to put up a very strong fight on this 7 o'clock closing," he added.

ARTHUR WATTS: I think this particular man in the Midlands said last year that as far as he was concerned kinemas could close down altogether.

R.A.F. Benevolence

Referring to the R.A.F. Benevolent Fund, Mr. BERRIMAN said this created considerable discussion at the General Council meeting. Some delegates wanted to have the assurance that they were not relieving the Government of any of its responsibilities.

"What about the Navy and the Army?" they asked. Well, these two already had very large funds, but not so the R.A.F. They, however, were attempting to build up a fund, and were aiming at £3,000,000. "I feel we owe a great deal to these boys," he added, "and I am going to appeal to you all to support the fund."

For the C.T.B.F.

With regard to the Trade Benevolent Fund, the Devon and Cornwall branch had sent up a resolution expressing the view that when their kinemas were used for charity shows a certain percentage of the receipts should go to the fund.

It was felt that while they were always willing to help various causes they were neglecting their own, and this would be a good way to help their own particular Industry.

It had been decided to suggest to exhibitors that when any person appealed for permission to show a film appealing for help for any particular charity then it should be put up by the exhibitor that they were entitled to something towards their own Benevolent Fund.

A member expressed the view that everyone should contribute to this Fund, but ARTHUR MORGAN (Blaenavon) pointed out that it was a charity and the should do only what they could. If a person could not afford to do it that was his bad luck. He thought it was wrong for anyone to say that because one person did not give he would not do so either.

The SECRETARY: I do recommend to every member that he should not only pay himself but encourage his staff to put more into the box. Because other sources are not now available we are also asked to make it up in the special Kinema Day. We hope the war will soon be over so that we can go back to our normal sources of raising money.

Replying to a member who expressed the opinion that there were shirkers in the Association in the matter of contributing, the CHAIRMAN pointed out that it was impossible to force anyone to contribute.

W. BERRIMAN said he oftimes felt they ought to be telling their members what they are doing for various people connected with the industry by means of the Fund. If exhibitors throughout the country only knew of the good work very few would refuse to contribute to the Fund.

The Local Effort

Giving the report of the local committee of the Fund W. BERRIMAN said they were contemplating running another prize drawing. They did particularly well last year, and he did hope they would give their support again.

The question of a kinema ball was up for consideration, but here they were up against difficulties such as a suitable hall, curfew and catering. Still they hoped by means of the prize drawing to be able to do as much for the Fund as before.

WARNER SALES PROMOTION

Establishment of a special sales promotion department at Warner Bros. is announced by Max Milder, who has appointed H. E. (Chick) Ellis to control it.

The new department will operate from head office in conjunction with all branches.

Mr. Ellis was formerly a supervisor for the company, and his new post has brought about two other appointments. George Lee, for many years Glasgow manager, has been made Northern supervisor; while Laurie Marshall becomes manager of the Glasgow branch, where hitherto he has been chief salesman.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., OCT. 16, AND WED., OCT. 22

Thursday

Wide Open Town (*Paramount*)

Private Theatre. 10.30 a.m.

Cast: William Boyd, Russell Hayden, Andy Clyde, Evelyn Brent, Victor Jory, Morris Ankrum, Bernice Kay, Kenneth Harlan, Roy Barcroft, Glenn Strange, Ed Cassidy, Jack Rockwell. **Director:** Lesley Selander.

Thundering action as "Hopalong" Cassidy alone of all Western screen heroes can deliver it, is provided in ample measure in the latest adventure of the famed character.

It is the machinations of a feminine master-mind which calls for the courage and sagacity of Cassidy. The mind is that of the beautiful owner of a gambling joint in a frontier community which is also the headquarters of a band of outlaws and cut-throats.

The rôle of the beautiful bandit is played by Evelyn Brent, with William Boyd again portraying the redoubtable "Hoppy."

Others in the cast are Russell Hayden as "Lucky," Andy Clyde as "California," Victor Jory as a particularly vicious villain, Morris Ankrum as the editor of a crusading newspaper, and Bernice Kay, a fifteen year-old newcomer to the screen.

Mary Names the Day (*M-G-M*)

Cambridge Theatre. 2.30 p.m.

Cast: Lew Ayres, Lionel Barrymore, Nils Asther, Laraine Day, Red Skelton, Alma Kruger, Marie Blake, Walter Kingsford. **Director:** Harold S. Bucquet.

In this new Dr. Kildare adventure a notable guest joins Lew Ayres, Lionel Barrymore and Laraine Day—this time in the person of Nils Asther, who plays the sympathetic rôle of a symphony conductor who fears he is losing his hearing, and thereby his career. The story finds Mary and Jimmy planning their wedding, the date set; Dr. Gillespie forced to undergo treatment for his cancer condition; Mary's death which leads to Jimmy's decision to quit medicine; and Dr. Gillespie's revelation of his own tragic youth which brings Dr. Kildare to his senses so that he then effects the cure of the conductor's affliction. Red Skelton again carries the principal comedy honours as a whimsical intern, whose frantic efforts to purchase a wedding gift for Kildare is a riot of fun. An intensely dramatic moment is that which brings Kildare to Mary's bedside after the accident which brings about her death.

Friday

Menace of the Seas (*G.F.D.*)

A Universal Serial

G.F.D. Private Theatre. 10.30 a.m.

Cast: Billy Halop, Huntz Hall, Gabriel Dell, Bernard Punsly, Hally Chester, Joe Recht, William Hall, John McGuire, Mary Field, Edward Keane, Marcia Ralston, Reed Hadley, Stanley Blystone, Richard Alexander, Ernie Adams, Jack Clifford, Richard Bond, Morgan Wallace, Eddie Dunn. **Directors:** Ford Beebe and John Rawlins.

"Menace of the Seas," a chapter play in 12 episodes, with the Dead End Kids and the Little Tough Guys.

The story revolves round a gang of foreign saboteurs who conduct a piracy campaign to sink American ships bringing aid to Britain. They also steal a new motorboat invented by a brilliant young engineer, and the plot shows how the two bands of boys become involved in the great battle between the U.S. authorities and the crooks.

Among the more outstanding scenes are those showing rescues from a blazing boat-house, a speed-boat crash, a big freighter explosion, a hydroplane crack-up, the sinking of a large schooner, a whale hunt, a battle with an octopus, an attack by a vicious black panther, and the blowing up of an underground arsenal.

Episodes to be presented at the Trade show are: No. 1, "The Raider Strikes"; No. 2, "Flaming Torture"; No. 3, "The Tragic Crash."

International Lady (*United Artists*)

Cambridge Theatre. 2.30 p.m.

Cast: George Brent, Ilona Massey, Basil Rathbone, Gene Lockhart and George Zucco. **Director:** Tim Whelan.

An ingenious plot with a highly topical theme presents Tim Hanley (George Brent), counter-espionge agent, who seeks to convict Carla Nillson, played by Ilona Massey posing as a refugee Scandinavian singer, whom he suspects of being a member of a sabotage ring.

In London, Hanley poses as a lawyer with the U.S. Embassy and takes Carla to a night-club bomb shelter during a raid, where they are joined by Reggie Oliver (Basil Rathbone), apparently a newspaper critic interested in Carla. In reality he is a Scotland Yard man assigned to watch her. Sidney Grenner (Gene Lockhart) is head of the gang of saboteurs, and with his butler Webster (George Zucco) is planning his biggest coup. With Carla as their means of communication they expect to destroy every flying fortress that leaves for Britain. Carla's brave and desperate attempt to break away from her confederates, and her magnificent sacrifice to save Hanley is, in the end, nobly rewarded. Through a series of suspenseful situations and mounting excitement the drama reaches its climax and a happy conclusion for both Hanley and Carla.

Monday

Naval Academy (*Columbia*)

Own Theatre 10.30 a.m. and 2.30 p.m.

Cast: Freddie Bartholomew, Jimmy Lydon, Billy Cook, Pierre Watkin, Warren Ashe, Douglas Scott, James Butler, Joe Brown, jun. **Director:** Erle C. Kenton.

"Naval Academy" is a stirring drama of a junior naval training college which opens with a new class of fresh recruits being enrolled, Bartholomew, Lydon and Cook become room-mates, although there is a vast difference in their backgrounds.

Billy Cook in a scene from NAVAL ACADEMY (Columbia)

Freddie is a clean-cut youngster reared in true Navy traditions. Lydon, on the other hand, is cast as a tough product of the city streets, who has been sent to the Academy as part of a social experiment. Hating the school and his companions his only thought is to escape. And Billy Cook is seen in the role of a spoiled son of wealthy social parents.

The story continues as the three boys at first contemptuous of each other, come through many trials and difficulties before they learn the true meaning of democracy, and realise that they owe as great a duty to their fellows and to their country as they do to themselves.

We Go Fast (*20th-Fox*)

Century Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Lynn Bari, Alan Curtis, Sheila Ryan, Don Deforest, Ernest Truex. **Director:** William McGann.

Lynn Bari falls in love with Alan Curtis, a motor-cycle policeman, but finds that she has a rival in the very wealthy Sheila Ryan, daughter of a local politician. She engages in fast-moving romance, witnesses some rough and ready battling for her favours. Don Deforest is another battling motor cycle policeman who is also in love with the waitress. The two arms of the law, intent on enforcing speed regulations in their district run up against local politics and politicians and the usual run of "fixers" with hilarious situations resulting.

Border Vigilantes (*Paramount*)

Private Theatre. 11 a.m.

Cast: William Boyd, Russell Hayden, Andy Clyde, Victor Jory, Morris Ankrum, Frances Gifford, Ethel Wales, Tom Tyler, Hal Taliaferro, Jack Rockwell, Britt Wood. **Director:** Derwin Abrahams.

A sweeping story of frontier days in America when citizens formed their own law-enforcement bodies and saw to it that the laws were obeyed even though no legislation bodies gave the laws legality.

With William Boyd playing the rôle of "Hopalong" Cassidy, "Border Vigilantes" tells the story of a mining community in early Nevada completely at the mercy of a band of outlaws who rob the miners of their hard-won silver when the ore is shipped to the railroad. In order to meet this situation the citizens of the community form a vigilante organisation, but it is not until the redoubtable "Hopalong" Cassidy is called in that the outlaw band is rounded up.

Signs of the Times

THE MAGAZINE OF THE SCREEN

Show it — it pays!

Glen Miller and Sonja Henie in a scene from SUN VALLEY SERENADE (20th Century-Fox)

The cast of "Border Vigilantes" includes a gorgeous newcomer to the screen, Frances Gifford, and more than fifty cowboy riders.

Tuesday

Sun Valley Serenade (*20th-Fox*)

Century Theatre. 10.30 a.m. and 2.30 p.m

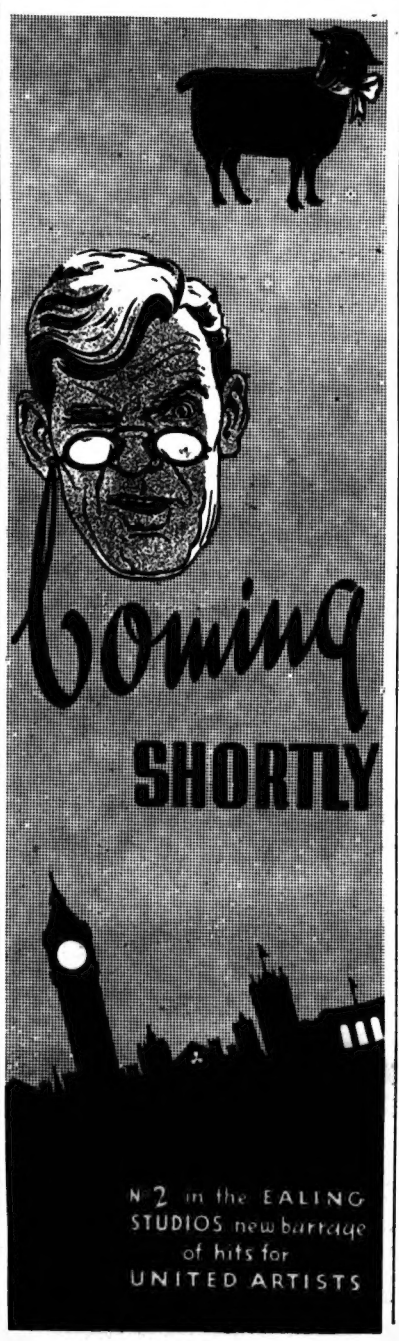
Cast: Sonja Henie, John Payne, Glenn Miller, Milton Berle, Lynn Bari, Joan Davis, Nicholas Brothers. **Director:** H. Bruce Humberstone.

The story starts when John Payne, piano player in Glenn Miller's band, finds that the child refugee he has offered to care for because it will provide him with good publicity, turns out to be the beautiful Sonja.

He tries to duck out of his agreement, but Sonja keeps after him much to his discomfort and the annoyance of his fiancée. Sonja announces that she intends to marry him and, despite the fact that John gives her a decided rebuff, follows him to Sun Valley where the band have an engagement.

Payne spends most of his time sking with Sonja, however, since his fiancée dislikes outdoor sport and Sonja has plenty of time and opportunity to win him over.

"Sun Valley Serenade," Sonja Henie's first picture for some considerable time, is a gay romantic musical set against the beautiful background of the famous resort, with spectacularly staged scenes of exquisite skating provided by Sonja and a large chorus.



Jail House Blues (*G.F.D.*)

G.F.D. Private Theatre. 10.30 a.m.

Cast: Nat Pendleton, Anne Gwynne, Robert Paige, Samuel S. Hinds, Horace MacMahon, Elizabeth Risdon, Warren Hymer, Cliff Clark. **Director:** Albert S. Rogell.

A light-hearted comedy of bars and stripes, with Nat Pendleton playing the part of an old lag who refuses to leave jail, even though he has been pardoned, until he has produced the prison musical show.

When one of his principal "players" escapes, Nat produces the pardon, which he has carefully hidden, gets freed, and sets out to bring back his recalcitrant cast member. He cannot find him, however, but discovers a singing "find," smuggles him into prison, and then makes a big success of the show.

Tanks a Million (*United Artists*)

Phœnix Theatre. 11 a.m.

Deals with the tribulations and the triumphs of Dorian ("Dodo") Doubleday (William Tracy), railway clerk with a photographic memory.

In anticipation of his Army career, he takes advantage of every free moment to devour pages of all Army manuals he can lay hands on. He receives his draft notice at the same time as Charlie (Noah Beery, Jun.), fellow worker addicted to practical jokes and who doesn't share Dodo's enthusiasm for the Army.

Because of his genius for memorising data, Dodo is made a sergeant his first day in camp, thus arousing resentment among the group of tough guys with whom he and Charlie checked in; Sergeant Ames (Joe Sawyer) does everything in his power to prove Dodo's inefficiency, but Dodo always comes out on top when he manages to recite some obscure Army regulation.

Dodo's supreme moment comes when, involved through a series of uproariously funny accidents in an involuntary impersonation of Colonel "Spitfire" Barkley (James Gleason), he pulls off a brilliant ad-libbed radio address.

Unfinished Business (*G.F.D.*)

G.-B. Private Theatre. 2.30 p.m.

Cast: Irene Dunne, Robert Montgomery, Preston Foster, Eugene Paliette, Dick Foran, Esther Dale, Walter Catlett, Richard Davis, Kathryn Adams, Samuel S. Hinds, June Clyde, Phyllis Barry. **Director:** Gregory La Cava.

Irene Dunne, a small town girl, sets out for New York to find fame as a singer. En route she falls in love with a playboy (Preston Foster) who later completely ignores her. In course of time she meets his brother (Robert Montgomery) and the two get married during an alcoholic spree, but the union goes on the rocks when brother becomes jealous of brother. Miss Dunne eventually becomes reunited with Montgomery, but not until she has dealt with Foster (her "unfinished business") in a novel way.

The film has some subtle comedy, moving human touches, and strong feminine angles, and La Cava has done a deft job with his handling of the story. Irene Dunne sings a little, but this side of things is merely incidental to the unfolding of the plot. Montgomery is his old, ebullient self, excellently capturing the happy-go-lucky spirit of the character he plays.

"Unfinished Business" scored a big success during its pre-release season at the Leicester Square Theatre, and was described by many of the National Press critics as a first-class "woman's" picture.

Here Comes Mr. Jordan (*Columbia*)

Cambridge Theatre. 2.30 p.m.

Cast: Robert Montgomery, Evelyn Keyes, Claude Rains, Rita Johnson, Edward Everett Horton, James Gleason, John Emery, Halliwell Hobbes. **Director:** Alexander Hall.

Claimed bo be the "surprise" picture of the year as well as one of the greatest and certainly one of the most unusual comedies in screen history, "Here Comes Mr. Jordan" tells a brilliantly funny and completely new story which affords Montgomery the opportunity of a performance which can only be called extraordinary, so clear and sharp and enjoyable is his work. In the title rôle of Mr. Jordan, Claude Rains contributes one of the most astonishingly different rôles ever seen on a screen, and Evelyn Keyes, proving her right to the stardom which has since been her reward, is of equal moment. Terrific comedy performances come from James Gleason and Edward Everett Horton. Alexander Hall's brilliant and polished direction of one of the most remarkable and side-splittingly funny stories ever filmed, captures every possibility for laughter.

Continued on page 28

I HEARD IT FROM MAX CORKLE

It was a fascinating story, so fascinating when it was told to me that I doubted my own ears...the story about this fellow named *JOE* and *MR. JORDAN* and *MESSENGER 7013* and two blondes ...one good...one bad, to say nothing of *MAX CORKLE* himself.

We finally put it all together and there it was, a complete story, a story off the beaten track, a story that had never been told before. True, it presented a great problem in casting. We were eager for performances which would present the most natural flow imaginable of the actors' individual talents, and now that it is all over and HERE COMES MR. JORDAN has been produced, we feel that we have succeeded.

Just a few years ago I was asked by my associates to endorse a great motion picture produced by our Studio. I refused because of a self-imposed rule I had observed in twenty-five years of motion picture production, during which time I had never openly communicated with the public regarding the merits of our own pictures.

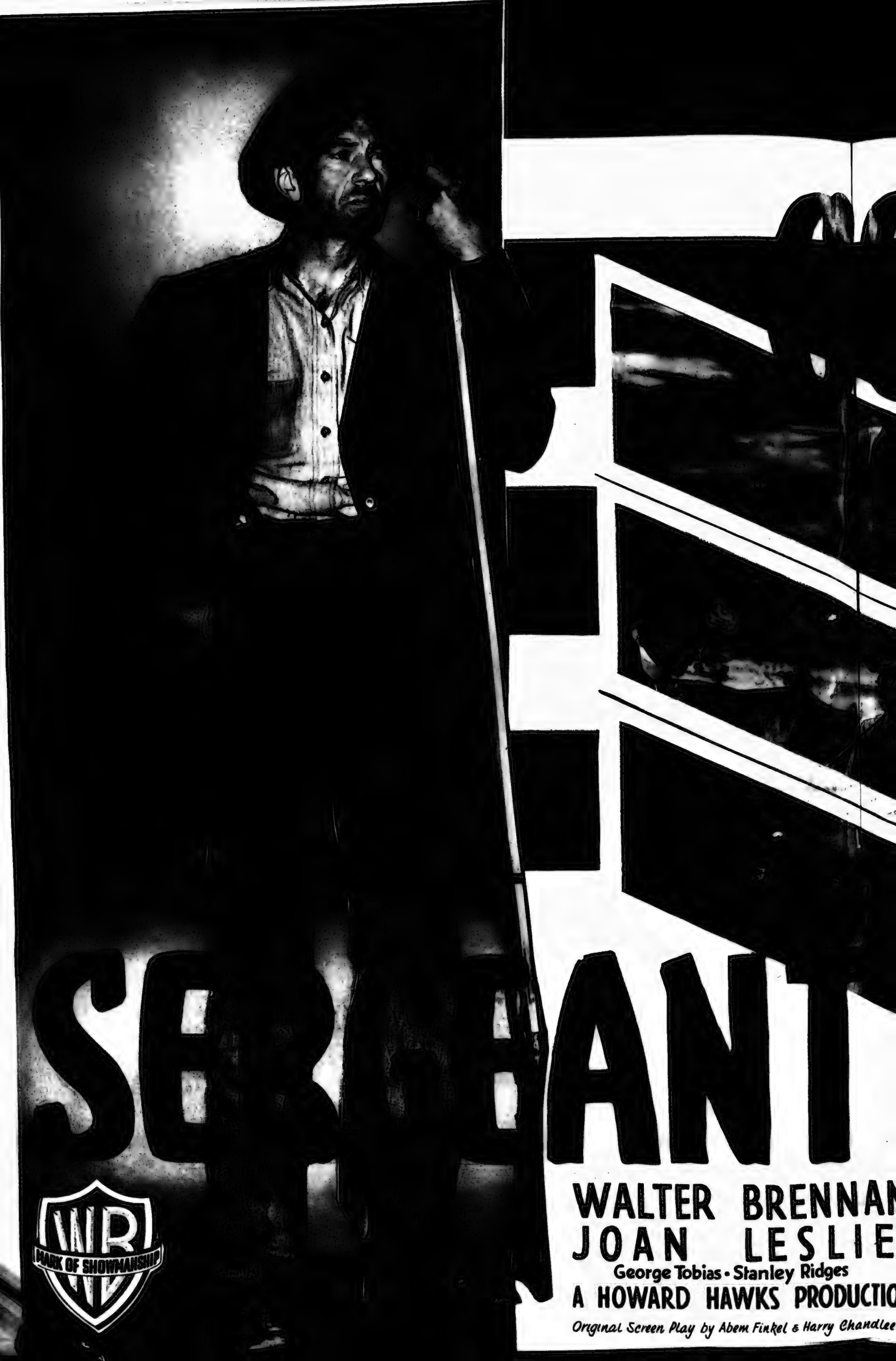
Because of the extraordinary impression made upon me by HERE COMES MR. JORDAN, I am breaking my rule and giving public expression to my belief that we have made an impressive motion picture...a gay, funny, happy picture...a comedy which you will love.

I hope the public will forgive this venture into print; it may never happen again.

Harry Cohn
President
Columbia Pictures Corporation

***P. S.** The name of the picture I was asked to recommend several years ago was MR. DEEDS GOES TO TOWN.*

***P. P. S.** HERE COMES MR. JORDAN will be trade shown at the Cambridge Theatre, London. Tuesday, October 21, at 2·30.*


WALTER BRENNAN
JOAN LESLIE
George Tobias • Stanley Ridges
A HOWARD HAWKS PRODUCTIO
Original Screen Play by Abem Finkel & Harry Chandlee
MARK OF SHOWMANSHIP

your own lights, and that's your heritage . . . . .

rights of all men . . . . .

"But the cost

YORK'

NNAN
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ODUCTION

GENERAL RELEASE
FEB. 9TH. 1942

ry Chandlee and Howard Koch and John Huston · Based Upon the Diary of Sergeant York · Music by Max Steiner **Produced by Jesse L. Lasky** and **Hal B. Wallis**

Glasgow Cinema Club presentation to Squadron Leader James B. Reed, A.F.C. Left to right: Charles Beveridge, president of the club, Squadron Leader Reed, Mrs. Reed, Group Captain the Duke of Hamilton, A.F.C.

Glasgow Presentation to Jimmy Reed

Cinema Club Has Record Lunch

R.A.F. Attendance

ONE of the most successful luncheons for many years was held last Friday afternoon when President Beveridge presided over an attendance of 120 members and friends. Accompanying him at the top table was the guest of honour, Squadron Leader James B. Reed, A.F.C.; Group Capt., the Duke of Hamilton, A.F.C. (Commandant, A.T.C., Scotland); Coun. A. McPherson Raitt (Commander, Glasgow Wing, A.T.C.); Group Capt. Henderson, M.C., R.A.F.; Squadron Leader Keary, R.A.F.; Flt. Lt. G. Wakeham, R.A.F.; Mr. and Mrs. Gene Gerrard, and Mrs. A. B. King.

Lord Provost Sir P. J. Dollan then arrived, and in the name of the Club, in a very witty and racy speech, handed over an officer's kitbag as a token of esteem from the club to Squadron Leader J. B. Reed; also, as representing the City of Glasgow, he added their congratulations. Squadron Leader Reed suitably replied.

Kinemas and Air Recruiting

The Duke of Hamilton then addressed the company and pleaded for the co-operation of the club and the kinema Trade in order to popularise the A.T.C., the training ground for the future R.A.F. "It was agreed," he said, "that victory was dependent upon air power, and the more boys they could get air-minded and into training the sooner this war would be won in the air." To the club he expressed his pleasure and thanks at being their guest along with his brother officers.

In reply, President Beveridge assured the Duke that the kinema Trade would certainly co-operate to help on the good work.

Golf Awards

The King Golf Trophy and prizes were then handed over to the winners by Mrs. A. B. King, wife of the donor, W. W. Davidson receiving the Trophy and a dressing case, and M. L. Kane, the runner-up, a box of golf balls.

Past President Arthur Simmons suitably voiced the pleasure of the members in having such a distinguished company as guests.

A special word of welcome was also extended to half a dozen boys in blue from Stobhill Hospital, the guests of the President, also to several Service members of the Club present, including Jack Stewart, Charlie Young and Willie Martin.

THE WEEK IN SCOTLAND

Warner Changes—A.B.C. Russian Effort—Earlier Glasgow Closing

Congratulations were being extended last week to George Lee, who has been Scottish branch manager for Warner Bros. for the past ten years, on his appointment as supervisor for Warner's four northern branches. He will be succeeded at Glasgow by Laurie Marshall, who is well known and very popular throughout the Trade in Scotland. Laurie should fit in nicely; he has been with Warner's since the taking over of First National two years ago, and has had previous experience as manager in Liverpool.

Russian Red Cross Effort

The other day Davie Stewart told the KINE. representative that he was very delighted with the results of the A.B.C. collections at the Regal and Coliseum last week in aid of the Russian Red Cross. Several daily collections totalled over £50. In the opening appeal on Monday evening Lady Dollan raised £56 and Sir Patrick, the following night, £2 less.

The Sunday concert at the Paramount resulted in an addition of £279 to the fund.

Sunday War Commentaries

The weekly war commentaries sponsored by the M. of I. attract big audiences every Sunday evening, and in a statement made recently Doctor Gavin B. Henderson tells us that Ayrshire leads the way in attendance. On each Sunday evening between 1,500 and 2,000 attend at the Regal, Kilmarnock. Ayr follows pretty closely, and at Prestwick the Broadway is always packed.

The weekly war commentary evidently does not, however, wholly satisfy Kilmarnock's desire for war news, as a civic film centre was instituted there last winter with great success and reopened for this winter last Sunday. This always attracts a capacity attendance.

Suggested Earlier Closing

Chief Constable P. J. Sillitoe had a meeting with theatrical and kinema managers in Glasgow last week to discuss the question of earlier closing of places of entertainment in the city. He put forward a request that the houses should close at 9.30, but agreed to defer the official decision on the matter until the Trade had had an opportunity of discussing it.

It is hoped that the Trade will be unanimous in their decision in order to give the Chief Constable all possible help in this very contentious matter.

Paramount Chiefs Visit Glasgow

Paramount chief David E. Rose, accompanied by Fred Hutchinson and Tony Reddin, travelled to Glasgow last week-end and met Scottish exhibitor friends after the Trade show of "Hold Back the Dawn" at the Paramount on Monday morning.

Evening Shows Abandoned

RUGBY EXHIBITORS DECISION

The decision of the Chief Constable of Warwickshire (Commander E. R. B. Campbell) to fix the closing hours in Rugby at 9 p.m., is likely to result in a complete cessation of evening kinema entertainment in the town during the winter.

H. W. L. Reddish, chairman of a company that owns three of the four kinemas in Rugby, announces that in view of the decision, his three houses will close at or about black-out time, until such time as the law is altered, or the Chief Constable's order is amended, subject to their finances staying the course.

He adds that he has written to the Chief Constable, pointing out the effects of the order, asking for an appointment to discuss the matter. He had received only a brief acknowledgement, stating that the Chief Constable had nothing to add.

The emergency committee of the Borough Council, he added, entirely agreed with his objections, and the Town Clerk had written to the Chief Constable, but had failed to get any satisfaction.

MORNING SHOWS FOR WORKERS

From October 30 the Odeon, Oxford Road, Manchester, will be open at 10.45 a.m. instead of noon. The object is to provide night war workers with an opportunity of seeing a show.

The question of morning kinema shows has usually been held up on account of kinemas being required for Trade shows, but it is believed that the problem would be finally settled this winter with kinema managements adopting alternative arrangements for Trade shows.

£150 FOR MIDLAND C.T.B.F.

A sum of £1,276 16s. is available for distribution to charities from contributions received in connection with the Sunday opening in Leicester. Of this sum, the Leicester Watch Committee has agreed to devote £150 to the Birmingham and Midland C.T.B.F.

BLITZED LICENCES RENEWED

At the annual Bristol licensing session licences of kinemas which have been blitzed since last year's session were renewed though the houses are at present closed down or destroyed.

There were two exceptions—the Redcliffe Hall and the Picture Hall, Avonmouth—and for these no applications for renewal were made.

The licence of the Regent, Castle Street, was transferred to G. H. Blackburn, manager of the New Palace, and licences for the Triangle and the Stoll were granted to Robert Cowgill and W. Collings respectively.

NO NEED FOR CURFEW

North-Western Views on Late Night Show

HOME-GOING STAFF PROBLEMS

REACTIONS of Liverpool exhibitors to the suggested 8 p.m. curfew, which has been proposed as a step in the direction of transport economy, were expressed at Friday's meeting of the North-Western branch. W. J. Speakman presided.

Recalling the conditions prevailing on Merseyside last winter, Mr. Speakman stated that when there was no raid the kinemas closed at 9 p.m. If a raid started before the finish of performances the kinemas remained open, even until 4 o'clock in the morning, and people were entertained during the whole of that long period. The authorities were concerned about keeping people off the streets. The police were glad of that co-operation. In the conditions that would prevail in the coming winter exhibitors were asked to co-operate with the local authorities. Conditions would not be uniform throughout the country and any request that might be made would be influenced by local circumstances.

J. M. CANNON pointed out that many members of kinema staffs were attached to local Civil Defence organisations and had to depend on local transport to enable them to get to their duty stations. If there was a sudden cessation of local travel facilities how could they do this unless they walked?

Sweet Reasonableness

E. H. WHITTELL asked whether exhibitors were not shouting before they were hurt. In Birkenhead the authorities had adopted a very reasonable attitude.

R. P. RUTHERFORD pleaded for a better understanding of the desires of kinema personnel which would naturally want to get to their homes as soon as possible. It was doubtful if a later closing hour would increase patronage.

It was agreed to co-operate with the authorities to the fullest extent possible and with due regard to legitimate trading interests.

Call-up of Staffs

Questions were asked as to the position of operators on the reserved list. The CHAIRMAN explained that if a second operator was promoted to the position of chief operator he should immediately re-register at the local labour exchange.

J. M. CANNON made the suggestion that a revised schedule should be sent to all exhibitors so that they would have precise information as to the rules that applied to all grades of staff.

Plaintiff in S.O. Test Case

As to the pending appeal against the Liverpool justices' decision not to allow children under the age of 16 to attend Sunday shows, the CHAIRMAN said he understood R. F. Scott, of the Forum (A.B.C.), Liverpool, had been nominated as plaintiff.

It was decided to send a letter to A. Moss, of A.B.C., thanking him for allowing Mr. Scott to be named as plaintiff and to Mr. Scott for consenting to fill the rôle.

The meeting was informed that the Sunday opening licences had been granted, but not taken up. At the annual licensing sessions on October 24 licensees would apply for the renewal of licences and for Christmas Day, Good Friday and Sundays, otherwise there could be no appeal. It was just possible that at the annual sessions the restriction on the admission of children would be waived.

Birkenhead Closing Hours

From the Town Clerk of Birkenhead was received a letter intimating that the closing hour for the winter months from the end of October would be 9.30 p.m. (Sundays 9 p.m.) and that the licences were being re-drafted following the transfer of powers from the justices to the Watch Committee.

E. H. WHITTELL complimented J. M. Cannon on the manner in which he had handled the case before the Watch Committee.

Deputation to Newspaper Chief

E. H. WHITTELL reported that a meeting of Birkenhead members had been held to consider the attitude of a local newspaper to the kinema Trade. Mr. Hardy-Morgan and he interviewed the editress, who denied the charge of bias. She said that invariably when points concerning the kinema Trade arose she contacted the branch secretary. In the absence of a statement from the Trade side she could only print what information and news she received. The suggestion was made that the Trade should appoint a spokesman in order to secure equal treatment with the "anti's." One hesitated to act on this lest the way be opened to long drawn-out controversies. The incident was regarded as satisfactorily settled.

G. DUDLEY WEST said he could not recall having been approached for information.

£ s. d. for C.T.B.F.

Birkenhead borough treasurer sent a cheque for £15 5s., being the first contribution to the C.T.B.F. in respect of Sunday opening for the period to June 30, 1941.

NEWCASTLE CHARITABLE DRIVE

War conditions and difficulties notwithstanding, virtually all Northern exhibitors have agreed to open on one or both of the occasional Sundays (October 26 and November 30) permitted for charitable purposes.

As usual, the proceeds will be divided equally between the C.T.B.F. and the Newcastle Police-Aided Association. Since 1932 the shows have yielded £3,705 to each charity.

Alfred Smith, Secretary of the Northern branch, shoulders the whole of the organisation work, from securing licences and tax exemptions to boosting the show and collecting the dough.

Northern Ireland

FILMS NOT A FACTOR IN JUVENILE CRIME

Ulster Parliament Debate

KINEMA AND RUSH HOURS

THE increase in juvenile crime in Northern Ireland has again provided an excuse for attack on the Trade.

The matter was raised in the Northern Ireland House of Commons, and the Government decided to set up a special committee to carry out the recommendations of the Lynn Committee on juvenile crime.

It is interesting to recall, however, that the Lynn Committee stated that they had found no evidence to prove that films were responsible for children going wrong and further they stated that they saw no reason to recommend any restrictions upon children going to kinemas.

They urged that there should be more special shows for children and stressed that while some films might amuse parents it could not be expected that they would entertain children.

In the debate setting up the committee, T. Henderson attacked those who blamed the kinemas and said if he had his way he would let children see plenty of pictures. The more pictures they saw the better for the education of the children.

Transport Problems

The letter dealing with the Trade reaction to the suggestion that the closing hours of kinemas intensified the rush-hour problem has been considered by the Belfast Police Committee.

In their representations, the White Cinema Club pointed out that it was not fair to try to blame kinemas for the increase in the demands for transport at rush hours. On the contrary, it was claimed that they helped to ease the rush as they now attracted people direct from their work.

The committee have not only approved of the views put forward, but have given instructions for the letter to be sent to the Northern Ireland Ministry of Home Affairs and the Ministry of Public Security.

Sunday Opening

An application by an Army padre to Portrush Council to grant licences to hold entertainments on Sundays for H.M. Forces and their friends in local kinemas and halls was granted. The question of hours and form of entertainment was left to the padre.

At Armagh, rather than allow the kinemas to open on Sundays, local churches are to run concerts.

Trying Again

Although Belfast Police Committee have twice turned down "Birth of a Baby," Mrs. Playdell Bouverie is to request the committee to reconsider their decision.

SUTTON DAWES IN IRELAND

Visiting Ulster and Eire

R. Sutton Dawes, 20th Century-Fox Director of Sales, is in Ireland this week surveying both Eire and Northern Ireland territory.

He has just spent a week at Head Office reviewing new 20th Century-Fox product, including Darryl Zanuck's super production of the adventures of an American with our air squadrons, "A Yank in the R.A.F.," and Sonja Henie's first picture for some considerable time, "Sun Valley Serenade."

An important announcement regarding trade shows and release dates for this new group of pictures will be made shortly.

FREE SEATS FOR SALVAGE

Successful Widnes Effort

Tons of salvage have been collected by H. Cookson, manager of the Plaza, Widnes.

This is how he did it. He announced at a children's matinée that each youngster who brought a parcel of salvage would be given free admission to a show. "Uncle Harry's" scheme was an immediate success.

In the tons of salvage were iron fenders, old bedsteads, disused gas rings and stoves, old tubs, baths, paper, books, prams—such a collection as you have never seen. The rubbish was piled up outside the kinema to be carted away by the corporation wagons. The children started bringing their salvage for two hours before the show started.

E. Bell, who joined the mercantile marine in the last war and served until 1925 when he joined the exhibition side at the Elephant Picture Theatre, is joining the navy at the age of 40. He has been in charge of the Central (A.B.C.), Reading, almost exactly four years and previously was at the Savoy. Lee Green.

THE MENACE OF KINEMA CURFEWS

Wholesale Closing as Possible Protest

VIEWS CONVEYED TO MINISTERS

THE possibility of a wholesale total closing of kinemas if the threatened curfew is established, was surveyed by Lt.-Col. Lewis, President of the C.E.A., in a vigorous speech to the C.E.A. General Council.

This, said Lt.-Col. Lewis, was not only a Trade matter, but a national matter. "This is a fight not only for ourselves, but also for the country we love."

It was also reported that the views of the Association were presented to Government executives by the C.E.A. officers, the action being subsequently endorsed on the motion of J. Pollard.

The General Secretary, reporting upon the following item on the agenda:

(*a*) To receive a report on discussions with the Ministry of Transport relative to peak-hour traffic;

(*b*) To consider matters relative to contemplated earlier closing,

said that they had developed independently but were relative. There had been a lot of remarks in the Press about earlier closing of kinemas, but these reports had not been quite accurate. According to the report in Hansard, what Colonel Llewellin had said was:—

"We are discussing with the Home Office and shall probably do something about the question of getting shops, and very likely kinemas, in some of the towns which are congested from the traffic point of view not to open at the same time as there is a rush of traffic. I hope the House will be convinced that we are tackling this problem in many ways."

Immediate Action

A letter was written immediately after the statement to the Minister pointing out that the C.E.A. had not been consulted on this matter and asking in view of the seriousness to exhibitors that a deputation might wait upon him. His reply was as follows:—

"Dear Mr. Fuller,—I am very sorry not to have answered earlier the letter which you wrote in regard to my remarks in the House of Commons on September 12 upon transport of workers during the coming winter.

"We must, as your members no doubt realise, do all we can to relieve congestion of transport in the peak evening hour.

"This applies mainly in London, but may apply to the centre of one or two large provincial cities and towns as well.

"The proposals which we are discussing with the Home Office do not necessarily involve our closing kinemas entirely during that hour or so, but may mean getting kinema proprietors in certain areas to arrange the time of conclusion of the big film at such an hour as not to add the kinema crowd to the large numbers of industrial and other workers needing transport to their homes.

"I very much hope that we may have the co-operation of your association and its members in this proposal to ease the burden on the transport services and to facilitate the workers' journey home after the day's work.

"As this is a matter which concerns the Ministry of Home Security as well as this Ministry, I have consulted the Parliamentary Secretary of that Ministry, and we shall be very glad together to receive the small deputation which you suggest. . . .

"Yours sincerely,

"J. J. LLEWELLIN."

The Secretary stated that an appointment had been arranged for that afternoon at 5.30 p.m., and it was agreed the officers and Mr. Moss should attend.

West End Alleviations

In regard to (*a*) the General Secretary stated that the West End of London was affected. The imposition of 1s. 6d. West End matinée prices had resulted in an earlier peak-hour exodus from kinemas. During the early black-out period the exodus from kinemas did not exceed as a maximum 25 per cent. of their capacity, which was a mere drop in the ocean. He thought the position in London would be useful.

Provincial Action

In other areas of the country, however, Chief Constables, apparently acting under instructions from the Ministry of Home Security, were discussing earlier closing with the object of getting people off the streets and home earlier. In one Midland region 7 p.m. had been decided upon as the curfew hour from November 4. In view of the fact that the last bus left half an hour later, 8.30 and 9 p.m. were being suggested in some places.

As a result of this information the President had agreed that the Prime Minister, Chancellor of the Exchequer and the Minister of Information should be approached, pointing out the extreme seriousness of the effect of such curfews upon kinemas.

[These letters were published in last week's KINE.—ED.]

The President's Speech

The President, Lt.-Col. Lewis, then detailed the situation.

The General Secretary, he said, got into touch with him during the previous week and had stated that he had received very serious news that in the Midland area the Chief Constables had met, and at the instigation of the Regional Commissioner had decided as from November 4 kinemas would have a curfew imposed operating as from 7 p.m. In other parts of the country action was contemplated, perhaps not quite so serious as 7 p.m., but still very serious.

"In the whole of my term of office so far I have always held the view that if possible results should be brought about by ameliorative methods—a course not always agreed by some of my colleagues here to-day—but events have proved that perhaps the method employed and outlined by myself in the light of results have been the best way of dealing with events, until we came to a situation such as this.

A Serious Problem

"Well now, in my opinion, the other problems we have had to face, while serious in their import, are quite minor compared to the implications of a 7 p.m. curfew on kinemas, and when the General Secretary contacted me I said: 'Here at last is a situation where there can be no "ifs or buts," but where the Association must step in with both feet.'

"I agreed in response to the General Secretary's query that immediate contact should be made direct with the Prime Minister, Chancellor of the Exchequer and Minister of Information for the reasons (1) that the Prime Minister, as leader of the country, should know what is likely to happen in view of the fact, apart from Trade interests, that unrest might accrue as the result of kinematograph entertainment for the people of the country being curtailed; (2) the Chancellor of the Exchequer should know of the loss to revenue; (3) the Minister of Information, who is responsible more than any other Minister for the maintenance of the morale of the people, should also be informed of the facts.

So far, we have had acknowledgments, but the matter has gone no further at the moment.

To the nth Degree

"But I want to emphasise, as envisaged in the letter to the Prime Minister, that an early hour of closing may raise the question of whether we should open at all.

"I am quite prepared, with the officers and with your support, to lead you in this fight to the nth degree. I may come to this General Council and ask you to take drastic decisions which might even mean that this Association in its wisdom would be called upon, if necessity arose, to close kinemas altogether as a protest.

"I say this with full knowledge of the seriousness of these words when publicised, as they will be, but I do hope that if such a fight is forced upon us that the rest of the Association will not be lacking in endeavour to preserve that by which they get their living, and at the same time, as I feel, pay their tribute to the maintenance of the morale of the industrial masses of this country.

A National Matter

"It is not only a Trade matter but a national matter, and in helping ourselves we are helping the country, probably doing, as I see it, one of the greatest political pieces of good work on behalf of the successful prosecution of this war we shall ever be called upon to do.

"Therefore, if we come to you and ask you to make this sacrifice and take this drastic decision—I use the word 'if' advisedly and hope we shall not be called upon to do it—if we appeal to you, weigh the matter carefully and stand foresquare. Do not confine yourselves to the interests of your own Trade, whose existence is threatened and foundations undermined, but think what the effect would be upon the people when we envisage a country without any entertainment at all. Without being too altruistic, let us feel that this is a fight not only for ourselves but also for the country we love.

Position Should be Established

A. S. Moss said he was glad to hear the remarks of the President, which might almost have been made by himself, because for a long time he had been wanting a fight to prevent the Industry being pushed and shoved around with its cap in its hand asking for things. He felt the earlier closing would mean that there would be less time to show the films and slides they were now being asked to show for the various Ministries and Departments. It was time the Industry was looked upon with respect, and every step should be taken to establish its position both now and for after the war.

C. H. Russ gave an account of interviews with Regional Commissioners and others concerned, and told how he had pointed out the unwillingness of patrons to attend a performance of which they could only see part of the main film on account of the time of starting. If a film lasted 2¼ hours and the kinema had to shut at 9 p.m., even patrons wishing to see it must be there at 6.45 p.m., which was almost impossible for workers. That was quite apart from seeing anything else in the programme. How were exhibitors to show M.O.I. shorts in addition?

He had definite information that the proposal of a 7 p.m. curfew was correct. At the same time dance-halls could keep open until 11 p.m., and on the East Coast, which was being raided all the time, there were no restrictions at all.

Local Examples

Coun. MEARS outlined the position in his area and emphasised that if proper approaches were made to the authorities much could be accomplished to the advantage of both sides. What was needed was good

Continued at foot of next column

sense in all these matters. He felt that much of the trouble was caused through transport problems.

Ald. G. W. A. WRIGHT gave instances of similar discussions within his knowledge and was of the opinion that if a man wanted to go to his usual kinema the problem of transport on the return journey did not make any difference to his attendance. He strongly deprecated the whole Industry being controlled by divisional officials.

Major GALE considered that every action at the disposal of the association should be taken

Mr. PRIOR presumed that no decision to close all kinemas would be taken without the authority of the General Council.

Mr. REES foresaw a danger if kinemas were closed that 16-mm. and 9-mm. copies would be exhibited in clubs and private houses.

The Value to Morale

J. M. CANNON thought it a contradiction for the authorities on one hand to tell a man that he must go on fire duty during the night and spend his time, if necessary, putting out incendiary bombs, then the next day to forbid him going to a kinema after 7 p.m. This was a fight they were putting up as an Industry for the general public, and particularly the industrial worker.

Mr. Moss reported that the Chief Constable in Coventry after the heavy raids on that city had asked him to open his hall at the earliest possible moment and had given him every facility to do so. If it was necessary to open after a blitz, what argument could be put up for closing before a blitz occurred?

The PRESIDENT, in reply to questions, said the General Council would be consulted before such drastic action as had been mentioned was taken. The General Purposes Committee would be ready to meet at any time to deal with the matter, as it comprised a member from each branch, and the matter of early closing might be a mushroom growth in all parts of the country, necessitating advice and information of members from the various branches. Other than these remarks, all he would like to do was to pay tribute to all who had spoken, because although the opinions expressed were slightly diverse they were informative. He did feel that he had the General Council behind him.

Spencer Tracy and Ingrid Bergman in a scene from DR. JEKYLL AND MR. HYDE, forthcoming M-G-M picture

Kinemas and the Traffic Problem

C.E.A. Presents Trade Case

Possibility of Staggering

EXHIBITOR views on the Government hint of a two-hour gap in afternoon kinema shows in order to relieve peak-hour traffic were presented on October 8 by C.E.A. officers to Lt.-Col. Llewellin, Joint Parliamentary Secretary to the Ministry of War Transport and W. Mabane, Parliamentary Secretary to the Ministry of Home Security.

Lt.-Col. S. K. Lewis (President) was accompanied by W. J. Speakman (vice-President), E. J. Hinge (Treasurer), H. P. E. Mears (Past President), and W. R. Fuller (General Secretary).

"Staggering" as a Solution

Following the meeting a report was issued by the C.E.A. as follows:—

Concerning transport problems during peak-hour traffic in the afternoon during the early black-out period, on behalf of the C.E.A. Colonel Lewis indicated that in any provincial town where this presented any difficulty, exhibitors in conjunction with the regional representatives of the Ministry of Transport would be able to find a solution by staggering the time when the "big" picture finished.

The West End Situation

As to the West End of London, it was unnecessary to alter present conditions which, as the result of observation, were found to assist the traffic problem inasmuch as people left the kinemas in a trickle. Owing to cheap matinee prices prevailing before 1 p.m. the peak hour was much earlier than the traffic peak. Kinemas by being open attracted people who would otherwise go home, and so assisted to spread numbers travelling over the period from 4 to 6 p.m.

Late Transport Restrictions

Concerning buses finishing earlier at night, it was pointed out that some authorities were considering that the only way to stop congestion for the last bus was to close kinemas half-an-hour to an hour earlier. It was pointed out that the late evening solved itself.

People who could only attend if there was transport available obviously could not come if the transport was not running. Others who could not use the last bus would know that they had to walk **It was also pointed out that the black-out had changed people's habits in relation to kinemas, inasmuch as they do not select a kinema which they want to attend as previously, consequent upon transport facilities, but now walk to the nearest kinema.**

There was general agreement that the evening transport finishing earlier did not raise the question of earlier closing of kinemas. If, as the result of raiding, fresh problems had to be considered, the Trade would be consulted.

Provincial Curfews

The question of curfews was discussed with W. Mabane, M.P., Parliamentary Secretary to the Ministry of Home Security. It transpired that present inquiries between various local authorities and officials and exhibitors had arisen as the result of an inquiry by the Ministry of Home Security from Chief Constables as to their views on the necessity of earlier closing during the long black-out period in the light of last year's experience.

No decisions had been come to, but the Ministry's policy of interfering as little as possible with the accustomed habits of the people, except in the interests of safety, still continued.

Workers Would Lose

On behalf of the C.E.A., it was strongly emphasised that a closing earlier than 10 p.m. prevented workers who had been at work all day from seeing the programme, and, in effect, deprived them of the opportunity of relaxation at all.

Reference was made to a possible 7 p.m. curfew in a Midland regional area as from November 4, and its effect of depriving most of the workers in the Birmingham and Black Country area of any amusement.

It was stated that no instructions had been issued, and that the Ministry of Home Security would not be putting forward any views until it had received the requested replies and then after decision by Ministers.

C.E.A. SUPPORT R.A.F. APPEAL

EXHIBITORS TO GIVE FACILITIES

Requests which have been made to exhibitors to support the R.A.F. Benevolent Fund Appeal led to inquiries being made by the L.F. and P. Committee of the C.E.A. whether this benevolent fund was assuming liabilities which should properly be the responsibility of the Government.

It was assured that the R.A.F. Benevolent Fund begins where statutory rights to pensions and compensation cease.

For example, it is the practice of the benevolent fund to communicate immediately with dependents as soon as a casualty is announced to inquire whether the financial circumstances are such that immediate relief is desirable. It also looks after the education of children and a host of other things. The fund, since its inception, has raised £1,000,000 and is aiming at a fund of £3,000,000.

The proposal to exhibitors is that they should grant permission during the week to be arranged for either members of the R.A.F. or W.A.A.F. to stand in the vestibule with collecting boxes, and that the kinema would show inside a short trailer directing the public's attention to the fund.

In view of the obligation of this country to the R.A.F. the Committee recommended to the General Council that it, in turn, should recommend members wherever it is possible for them to do so to put these facilities at the disposal of the R.A.F. Benevolent Fund, and this was approved at the General Council meeting.

The next meeting of the C.E.A. General Council has been arranged for Wednesday, November 12 in London.

Presentation of M. of I. Films

FRANK TALK WITH BRENDAN BRACKEN

"No Compulsion"

REPORTING upon paragraphs in the General Purposes Committee report relative to conversations with the Minister of Information and heavy terms for "Target for To-Night" Lt.-Col. Lewis informed the C.E.A., General Council of the visit to the Ministry of Information of officers of the C.E.A. and K.R.S.

"We went down to the Ministry of Information and felt that in Brendan Bracken at last the Ministry had a chief who certainly knew his job and a man who was going to do his job. He was very frank, kind and courteous. Early on, together with the General Secretary, I questioned him regarding a question in the House of Commons which contained a veiled threat of compulsion.

"When asked about that—naturally no Minister would go back on an answer given in the House of Commons—he said he was afraid we had got the context all wrong. In effect, he had assured the House of Commons that he was fully satisfied with the co-operation he was receiving from the kinema Industry, was grateful for it and hoped it would continue, and as to taking compulsory powers if that co-operation ceased, he, in effect, said 'by all means.'

"That is quite a reasonable answer and the only answer that any Minister could have given, but the way in which it was reported made it look like a threat.

No Compulsion Threat

"I think I can assure you there is no threat on the part of Brendan Bracken to apply compulsion to this Industry for the showing of propaganda films unless the very unlikely situation arises whereby the majority of our members do not show them.

"The Minister went as far as saying that he wanted to clear up any misunderstanding which might arise. At any time, therefore, when we have anything we would like to see him about let him know and go and see him and he will listen and, if possible, remove any doubts or friction that may be arising, whether imaginary or otherwise.

"The officers felt that in Brendan Bracken there was a Minister of Information who was prepared to work with the Trade as far as possible to maintain the amicable relationship which existed and to obtain the best results for him with as little hurt as possible to ourselves."

"Target" Agreement

Adding to the above statement, the President said that the other officers had been busy and the Vice-President had elicited from Ben Henry a promise that as from the beginning of December—because until then copies of "Target for To-night" would all be in use—there would be no minimum for hire of that film and it would be booked to those situations which had not got it on an equitable basis even down to a very low film hire.

The non-theatrical member of the Ministry of Information—the man responsible for putting out the 16-mm. copies of films such as "Target for To-night"—had been approached and had agreed not to put out 16-mm. copies to troops or any members of the public to which they were sometimes shown until February at earliest and, in any case, before doing so he would contact Ben Henry and find out from him how many bookings were outstanding on a paid basis and withhold his 16-mm. copy until these had matured.

The President felt that their visit to the Ministry of Information had not been wasted but had paved the way to future relationship with the Minister which could only react to the good of the members of the Association.

The report of the committee was received and adopted.

The following transfers were granted at the annual licensing session at Bristol: Academy, to A. B. Atkinson; the Ambassador, Bedminster, to Robert Brown; the Knowle Picture House, to John James Adams.

In compliance with a request from the military authorities, Burton-on-Trent Watch Committee has decided to recommend the Town Council to take the necessary steps for the opening of kinemas in the area on Sundays.

Nine Millions From Entertainments

TWO MILLIONS UP ON ESTIMATES

Published figures of receipts from entertainments of all sources for the year ended April 4, 1941, were £8,995,505, according to a paragraph in the Report of the Legal, Finance and Parliamentary Committee of the C.E.A. The estimated receipts in the Government Financial Statement for the year was £7,200,000.

Matinee Opening at Manchester

In view of the earlier closing of theatres from the end of October, some of the Manchester central theatres will begin performances at an earlier morning hour.

First announcement of this innovation comes from Odeon. Beginning on October 30, programmes will start at 10.45 a.m.

This will, no doubt, complicate renters' trade show arrangements.

Jane Wyatt and Harry Davenport in HURRICANE SMITH, a British Lion—Republic production reviewed in this issue

POLICE STOP A MIDDLESBROUGH PERFORMANCE

SEQUEL TO UNSUCCESSFUL LICENCE APPLICATION

Opened After a Day's Closure

AN unusual situation arose at the Odeon Cinema, Middlesbrough, on Monday night in last week, the building being closed following a visit by the Chief Constable. Patrons were given vouchers for admittance on a future occasion.

The closing was a sequel to what happened at the borough police court earlier in the day when H. R. Briggs, the assistant manager, applied for the transfer of the music and dancing licence to himself from D. S. Jessop, the late manager.

Licence Application

At the police court, when the application was made on October 6, the Chief Constable explained that the services of Mr. Jessop were terminated on the previous Saturday night very quickly.

In reply to the magistrate, the Chief Constable said that Mr. Jessop was not available. Unfortunately, he added, the Odeon would not be able to open on Monday, October 6, for kinema exhibition, and if it had not been for the fact that a special meeting of the Watch Committee had been arranged for Tuesday, October 7, the kinema would not be able to open for six weeks.

The Magistrate: In any circumstances could the kinema open to-night? The Chief Constable replied that it could for singing and music, but not as a kinema.

The Magistrate: So far as I can, I grant the licence for music and dancing.

The Chief Constable: The kinema licence will be put to the Watch Committee on October 7.

Police Clear Building

Following this application, notices were displayed, stating that the kinema would not open on Monday, but in the afternoon the public were admitted and the performance was continued until the early evening.

The police then entered, and, following an interview with the management, it was announced on the screen that owing to unforeseen circumstances the kinema would be closed.

The Chief Constable, interviewed, made the statement that the kinema had been opened without authority.

Seven-day Notice Necessary

A seven-day notice of intention to apply for a change of the holder of the licence was required, but he had felt that when the Watch Committee met that would not have been insisted upon.

It was to be feared, however, that the Watch Committee would now take a very serious view of the position.

Kinema Reopened

The Watch Committee at their special meeting the following day reviewed the position and granted the application of Mr. Briggs for the transfer of the licence. Thus, the immediate reopening of the kinema was sanctioned.

A representative of the firm stated at the meeting that it had been due to a "mis understanding" that the Odeon had opened—against the decision of the court—the previous night.

Propaganda In Newsreels

MAY BE DETACHED AND SHOWN LATER

Complaints regarding the inclusion of propaganda in newsreels which have been the subject of correspondence between the C.E.A. and the Newsreel Association were reported upon at the General Council meeting last week.

The Newsreel Association, through its secretary, Ernest Reed, had replied that—

1. The newsreel companies do not receive payment for the exhibition of the films referred to.

2. The footage of these subjects is additional to the standard news footage of the reel, and there is no question of the exhibitor being called upon to pay for this additional footage.

3. Almost invariably, these subjects are attached to the reel after the end title, and the newsreel companies would be glad if the exhibitors generally would detach them from the reels altogether and show them in a different spot in the programme, for instance, before or after "Forthcoming Attractions."

The General Secretary explained that consideration was being given by the Ministry of Information to a reduction in the length of propaganda attached to newsreels and that in addition some indication might be given, such as a flash, that the length of film to follow was Government official film. This would have the added advantage that exhibitors would be able to know which was newsreel for which they were paying and the official propaganda.

BRISTOL—WARNING

S.O. Licence Must be Used

The case of an exhibitor who had been granted a licence to open on Sundays and had not opened was referred to at the annual licensing session at Bristol, when the application for the renewal of the kinematograph licence of the Premier, Gloucester Road, came before the magistrates.

It was pointed out that a licence permitting the house to open on Sundays had been granted on August 19, but no Sunday performance had been given as yet.

Charles Justin, the manager, asked why he had not opened, said he had had difficulty in getting operators.

The magistrates' clerk told him that if he was not going to open then someone else should have the opportunity of opening.

The Chairman (Dr. Stanley Badock) said if the house was not opened on Sundays before the 26th of this month the licence would lapse.

AN EXCEPTIONAL CASE

Colston Hall Concerts at Kinema

Permission has been given for the Sunday concerts previously held at the Colston Hall, Bristol, to take place at the Embassy, the 2,100-seater at Clifton, while the Colston Hall was being employed for religious services.

The concerts are sponsored by Charles E. Lockier, who will make his own arrangements regarding staff.

In granting the application, the magistrates, who had been told that the last two concerts each attracted 5,000 persons, considered the case an exceptional one. It would be unfortunate, they said, if the demand that existed for good music were not met.

£100 for Russian Red Cross

Leonard Willis, manager of the Majestic, Blackburn (A.B.C.) realised his ambition by raising £100 for the Mayor's Russian Red Cross Fund last week.

He was given a good send-off when the Mayor of Blackburn (Councillor E. Porter, J.P.) made an appeal from the platform, and Mr. Willis has made a personal appeal for support at each performance.

LATE RELEASES AFTER FIRST RUNS

C.E.A. Continuing Enquiries

Reporting upon the possibility of earlier release of films after key showings to the C.E.A. General Council, the General Purposes Committee stated that it had received a reply from the K.R.S. in answer to its letter of invitation to a general discussion, as follows:—

"Adverting to your letter of September 16 as to the possibility of the time being shortened between the showing of a pre-release or a first-run in a key centre and the date on which the same film is available to first-runs in surrounding districts, I took the opportunity of referring to this matter at a committee meeting which was held yesterday.

"The members expressed the view that very little progress could be made at a joint meeting such as you suggest unless and until definite proposals could be put forward from those exhibitors who run pre-releases and first-run in key centres.

"The renters intimated that they were largely, if not entirely, in the hands of the circuits or such other exhibitors who run pre-release or first-run in key centres, and unless they could put forward some proposal which might alter the existing conditions of trading renters could contribute little in any joint discussion.

Circuit Co-operation

"Perhaps after your Association has considered the matter further in the light of what is herein stated you would let me hear from you again."

Your Committee, the report adds, will, of course, ascertain (a) whether co-operation will be forthcoming from the circuits, and (b) whether when release dates are varied to suit the circuits a corresponding variation will be available for the neighbouring first-run showings when an exhibitor has suitable dates available.

NEW MANCHESTER A.R.P. DRIVE

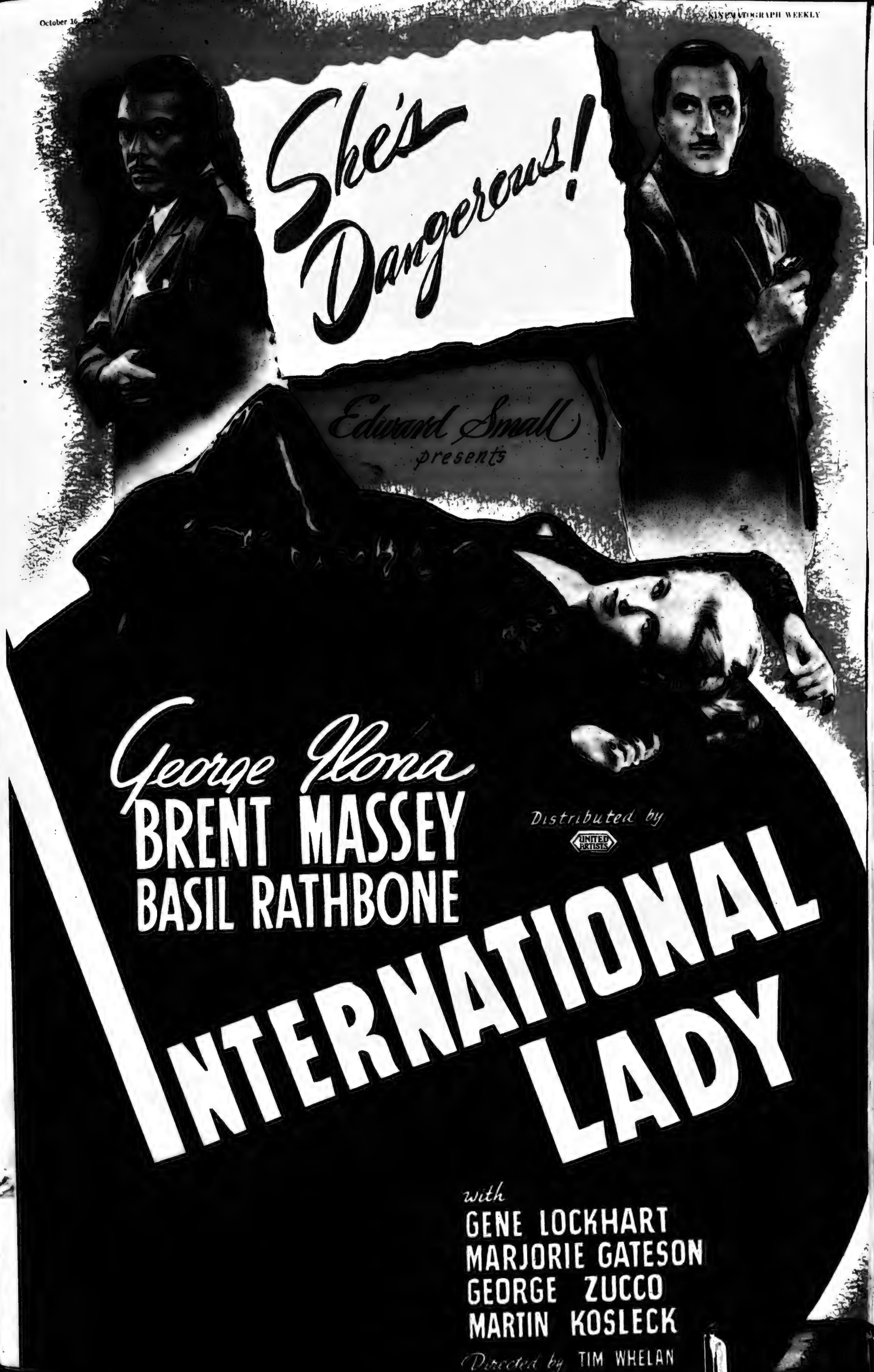
Every Employee a Qualified Warden

Every kinema employee a qualified A.R.P. worker is to be the aim of Manchester authorities.

A new drive is being made to ensure that all kinema employees in the city—from managers down to usherettes—pass an official course of A.R.P. instruction.

Similar steps were taken some time ago, with the result that practically all managers and senior members of kinema staffs are qualified wardens.

In consequence, however, of the outflow of girls from kinemas into war industries and the continuous influx of new girl workers, the proportion of the staffs trained in A.R.P. work has become depleted, and the authorities are anxious to restore the staffs to 100 per cent. efficiency.


She's Dangerous!
Edward Small presents
George Ilona
BRENT MASSEY
BASIL RATHBONE
Distributed by
UNITED ARTISTS
INTERNATIONAL LADY
with
GENE LOCKHART
MARJORIE GATESON
GEORGE ZUCCO
MARTIN KOSLECK
Directed by TIM WHELAN

WHAT EVERY WOMAN KNOWS — A

IR
ROBE
in

with

PRESTON FC

Eugene Pallette · Es

Walter Catlett · Ju

Dick Foran · Samm

Trade Show

G.-B. PRIVATE THEATRE

TUES., OCT. 21st, 2.30 p.m.

RELEASED—JANUARY 12th, 1942

GB NEWS

WORLD'S TEST REEL

A NEW UNIVERSAL PICTURE

127 – 133 WARDOUR ST., LONDON, W. 1.

...AND NO MAN CAN UNDERSTAND!

...RENE DUNNE *and*

...BERT MONTGOMERY

...n

...D Business

...FOSTER

...te · Esther Dale

... · June Clyde

...Samuel S. Hinds

Produced and Directed by

GREGORY LaCAVA

...W. 1.

...METRO FILM ...TRIBUTORS LTD.

Telephone: GERRARD 7311

UNIVERSAL NEWS

— *with* —

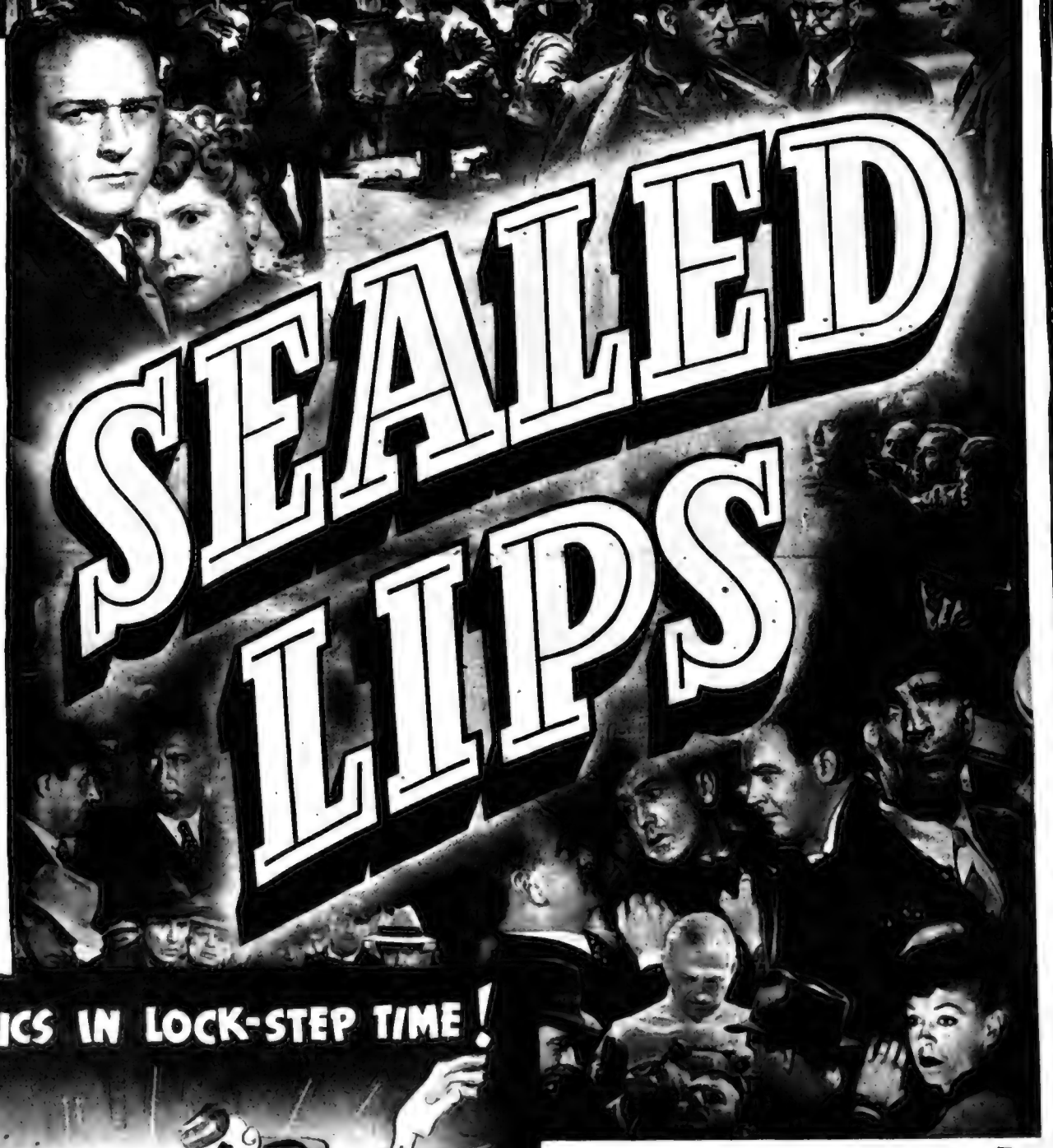
WILLIAM GARGAN
JUNE CLYDE
JOHN LITEL
ANNE NAGEL
MARY GORDON

Directed by
GEORGE WAGGNER

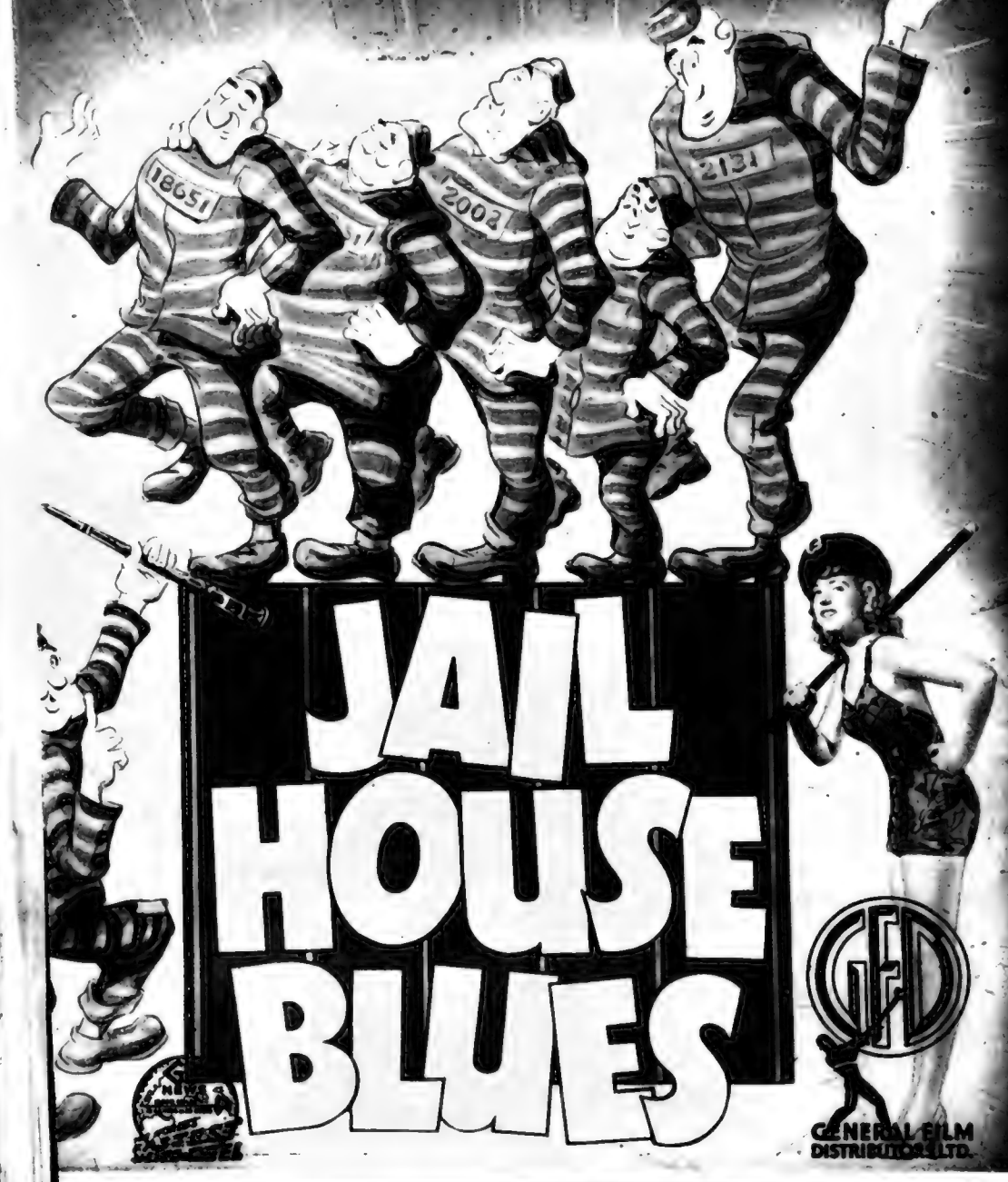
A NEW
UNIVERSAL PICTURE

TRADE SHOW
THURS., 23rd OCT., 10.30
G.F.D. PRIVATE THEATRE
127, WARDOUR STREET, W.1

SEALED LIPS



VE, LAUGHS AND LYRICS IN LOCK-STEP TIME!



JAIL HOUSE BLUES

GENERAL FILM DISTRIBUTORS LTD.

— *with* —

NAT PENDLETON
ANNE GWYNNE
ROBERT PAIGE

Directed by
ALBERT S. ROGELL

A NEW
UNIVERSAL PICTURE

TRADE SHOW
TUES., 21st OCT., 10.30
G.F.D. PRIVATE THEATRE
127, WARDOUR STREET, W.1

NERAL FILM DISTRIBUTORS LTD. 127-133 WARDOUR ST. W.1. *Telephone* GERRARD 7311

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Angels With Broken Wings (B. Lion-Republic)—American.	72 min. (A)	Binnie Barnes, Gilbert Roland, Mary Lee.	Farcical comedy with music and an original theme. Team work very good, human angle strong, numbers tuneful and humour happily boisterous.	Capital light booking for all classes Great for youngsters.
Back in the Saddle ... (B. Lion-Republic)—American.	71 min. (U)	Gene Autry, Smiley Burnette, Mary Lee.	Outdoor musical comedy melodrama. Story eventful, musical embellishment popular, cast versatile, climax exciting and scenery picturesque.	Very good Western star booking for the masses and youngsters.
Border Legion, The ... (B. Lion-Republic)—American.	57 min. (U)	Roy Rogers, George Hayes, Carol Hughes.	Period Western drama with an actionful, if familiar, theme. Characterisation convincing, comedy relief very good, thrills realistic and scenery superb.	First-rate Western for the masses and youngsters.
Charlie Chan in Rio... (20th Century-Fox)—American.	62 min. (A)	Sidney Toler, Mary Beth Hughes, Victor Jory.	Comedy crime melodrama, the latest of the popular Charlie Chan series. Story ingenious, team work up to standard, thrills realistic, and production de luxe.	Good general booking. Safe for the family.
Gay Vagabond, The (B. Lion-Republic)—American.	67 min. (A)	Roscoe Karns, Ruth Donnelly, Ernest Truex.	Farcical comedy, with slapstick asides. Story slightly involved, but gags popular, teamwork versatile and climax riotous.	Good two-feature programme proposition. Nothing to harm youngsters.
Here Comes Happiness (Warner)—American.	54 min. (U)	Mildred Coles, Edward Norris, Richard Ainley.	Popular romantic comedy of novelettish design. Action is brisk and comedy and sentiment well balanced.	Good supporting feature for all classes
Hurricane Smith ... (B. Lion-Republic)—American.	68 min. (A)	Ray Middleton, Jane Wyatt, J. Edward Bromberg.	Romantic melodrama with a Middle West background. Story unusual yet popular, acting very good and staging ambitious.	Very good general booking. Safe for children.
Judas Was a Woman (Renown)—French.	88 min. (A)	Simone Simon, Jean Gabin, Ledoux.	Based on Emile Zola's tragedy of homicidal maniac. Fine acting and atmosphere, but very slow and sordid. Originally reviewed in Kine. April 20, 1939.	Good specialised hall booking. Not for children.
My Life with Caroline (RKO-Radio)—American.	79 min. (A)	Ronald Colman, Anna Lee, Reginald Gardiner.	Sophisticated comedy, with a slight but agreeable story. Team work excellent, dialogue smooth, situations piquant and settings glamorous.	Box-office light booking for the majority of halls. Nothing to harm youngsters.
*Saint Meets the Tiger, The (RKO-British)—British.	77 min. (A)	Hugh Sinclair, Jean Gillie, Gordon McLeod.	Romantic comedy crime melodrama, a worthy addition to the popular Saint series. Story slightly involved, but action fast, thrills realistic and comedy and romantic relief popular.	Very good popular booking. Should not harm juveniles.
Sergeant York ... (Warner)—American.	135 min. (A)	Gary Cooper, Walter Brennan, Joan Leslie.	Brilliant, intensely human, tremendously exciting, biographical melodrama, based on the life of America's "Great War" hero. Superb performance by Gary Cooper, virile and sympathetic treatment, and terrific war climax.	Outstanding general booking. Safe for the family.
Skylark ... ... (Paramount)—American.	94 min. (A)	Claudette Colbert, Ray Milland, Brian Aherne.	Sophisticated romantic comedy, with a bright, if stereotype theme. Acting smooth, dialogue bright and staging excellent. Star values obvious.	Attractive light booking, particularly for high-class halls. Hardly suitable for youngsters.
They Meet Again ... (RKO-Radio)—American.	64 min. (U)	Jean Hersholt, Anne Bennett, Robert Baldwin.	Small-town comedy drama with a few songs—the latest of the popular Dr. Christian series. Treatment a little slipshod, but acting good. Family appeal strong.	Good average programme. Very good for the family.
*49th Parallel ... (Gen. F.D.)—British.	125 min. (U)	Leslie Howard, Laurence Olivier, Eric Portman.	War-time adventure melodrama describing the reception that awaits six members of a Nazi U-boat crew who land in Canada. Story thrilling, acting magnificent, staging superb and direction both intelligent and showmanlike.	Outstanding general booking. Great for the family.

* A British Picture.

REVIEWS FOR SHOWMEN

49th Parallel

General F.D. British (U). Directed by Michael Powell. Featuring Leslie Howard, Laurence Olivier and Eric Portman. 11,070 feet. Released November 24, 1941.

WAR time adventure melodrama, describing the reception which awaits six members of a Nazi U-boat crew who land surreptitiously at Hudson Bay, Canada, and set out to bludgeon their way to the American border. They meet with stern opposition at a trading post and a Hutterite settlement and find more than their match in an English æsthetic and a Canadian soldier. Capture or death is the stern fate of them all.

As their numbers dwindle so the tale subtly differentiates between the reckless arrogance of the evil Nazi fanatic and the quiet determination and courage of united free peoples. An all-star cast, authentic Canadian settings, inspired direction, fine dialogue, shrewdly spaced thrills, and a typically British sense of humour not only brilliantly amplify the picture's formidable point, but convert its fine propaganda into marvellous box-office entertainment. Outstanding general booking, a film which all must, and will, see.

Story.—Lieutenant Hirth and Kuhnecke, Vogel, Kranz, Lohrmann and Jahner, ordinary seamen, escape from a Nazi U-boat sunk in the Gulf of St. Lawrence. They attack the nearest trading post and kill Johnnie Barras, a loyal French-Canadian trapper. Later they capture a 'plane, but it crashes before they get very far. By this time they have lost two of their number. They are given sanctuary at a Hutterite settlement, but Vogel is subsequently shot by Hirth for harbouring anti-Nazi sympathies. Vancouver is their next stop, but one of the remaining three is captured.

The last two drift into a forest and meet Philip Armstrong Scott, a cultured author. They think he is decadent and return his hospitality by destroying his manuscripts and books, but later learn to their cost that he is quite prepared to fight for his ideals. Hirth is the only one left, and he jumps a train for America. His companion is Andy, a Canadian soldier. The two get in conversation, but before they get very far Andy proves to the Nazi that Canada is loyal to the flag.

Acting.—Eric Portman has the biggest, if most unsympathetic, part; he is Lieutenant Hirth, and he plays it magnificently. He personifies the ugly Nazi doctrine of hate and aggression. Laurence Olivier is the French trapper, Anton Walbrook is the inspired leader of the Hutterites, Leslie Howard is the English æsthete, and Raymond Massey is the tough Canadian, and all hand in faultless cameos. Glynis Johns is happily cast in the only feminine rôle.

Production.—The story opens with evidence of the Nazis inhuman treatment of British survivors of torpedoed boats. Swift justice follows in the form of a visit by the Royal Canadian Air Force. The submarine is sent to the bottom, but the six around whom the story revolves have already, unnoticed, made a landing on Canadian soil.

Their experiences and those of the loyal Canadians, French Canadians, German Canadians, Eskimos and Red Indians who resist their aggression are expressed in brilliantly composed star-studded vignettes.

The highlights are the death of the French Canadian, brilliantly played by Laurence Olivier, the impassioned anti-Hitler speech by Anton Walbrook, unforgettably sincere, as the Hutterite leader, the verbal castigations of Leslie Howard, inimitable as the not so æsthetic æsthete, and the culminating battle of brawn and wits between Andy, magnificently played by Raymond Massey, and the arrogant Hirth.

The dramatic cameos are paraded in significant sequence and played against superb Canadian scenery. The complete gallery is the most inspired and most thrilling war picture yet. Incidentally, the title refers to the Canadian-American border, the only undefended State line in the world—geographically speaking, it is the 49th Parallel.

Points of Appeal.—Fine story, inspired and graphic treatment, superb characterisation, magnificent scenery, big thrills, exciting patriotic angle, worthy tribute to a Dominion's loyalty, provocative title and unprecedented star values.

Angels with Broken Wings

British Lion. American (U). Directed by Bernard Vorhaus. Featuring Binnie Barnes, Gilbert Roland, and Mary Lee. 6,541 feet. Release not fixed.

FARCICAL comedy with music and song, concerning a conspiracy on the part of three girls to make possible their widowed mother's second marriage. They and their friends match their wits against a designing gold-digger, and their tactics prove both novel and amusing. The popular stars and versatile juvenile players collaborate smoothly, the direction is versatile, the musical relief is appropriate, and the staging is first class. The whole is original farce of universal appeal. Capital light booking.

Story.—Charlotte Lord, an attractive widow, becomes engaged to Guy Barton, a financier. Jane, Marilyn, and Leni, Charlotte's daughters, approve of their mother's choice, but on the eve of her marriage there is a hitch. Sybil, Guy's former wife, turns up and declares that she is still legally married to him.

The girls and their friends decide that the best way to get rid of Sybil is to introduce her to a man with more money than Guy. Steve, a friend, is persuaded to masquerade as Don Pablo, a wealthy Argentinian, and encourage Sybil. He does his work quite well, but complications arise when the real Don Pablo turns up. The mix-up ends happily when it becomes known that Sybil is legally divorced from Guy.

Acting.—Binnie Barnes and Gilbert Roland are good as Sybil and the real Don Pablo, Billy Gilbert provides characteristic light relief, and Mary Lee, Jane Frazee, Leni Lynn and Marilyn Hare are clever and engaging as the girls mainly concerned. Leo Gorcey also registers.

Production.—Nothing is left out of the picture, it has music shop and mannequin parade sequences, song, romance and slapstick, but wide as its versatility is, it is not encouraged at the expense of story values. The tale, although far-fetched, furnishes a more than adequate platform for its gay and exuberant comprehensiveness. Particularly good teamwork, neat and resourceful direction and excellent technical presentation do the rest.

Points of Appeal.—Actionful story, good comedy, pleasing sentiment, bright tunes, expensive staging, light human angle, versatile cast and good title.

They Meet Again

RKO-Radio. American (U). Directed by Erle C. Kenton. Featuring Jean Hersholt, Anne Bennett, and Robert Baldwin. 5,890 feet. Release not fixed.

SMALL-TOWN comedy drama with intermittent song, the latest of the popular Dr. Christian series, telling how the altruistic medico rescues an innocent bank clerk from a prison sentence and, at the same time, saves the life and safeguards the musical career of the unfortunate man's motherless small daughter. There is plenty of tender sentiment and popular song, but the actual plot leaves much unexplained.

Still, in spite of the somewhat slipshod story treatment, the film has heart and human interest. It also has star and title values. Its formidable assets outweigh its shortcomings. Good average programmer.

Story.—A shortage is found in the books of Bob Webster, a bank clerk. He is arrested, found guilty and sentenced to a long term. Dr. Christian believes in Bob's innocence and gives a home to his motherless small daughter Jane. Dr. Christian tries to hide the story of her father from Jane, but she eventually hears and the shock not only interrupts her singing lessons but injures her health.

Dr. Christian's only hope is to prove Bob's innocence, and this he attempts with the help of Roy Davis, fiancé of his attractive nurse. A chance clue puts them on the right track and teamwork does the rest. The real thief confesses. Bob is released and Jane recovers in time to sing in the finals of a contest.

Acting.—Jean Hersholt gives a human study as Dr. Christian, and juvenile Anne Bennett sings pleasantly and meets all emotional demands as Jane.

Production.—The unhappy plight of father and child, the humanity of the central character and the adroit use of music gives the play substantial veneer, but much is found wanting in the presentation of the plot. There is delayed action in attempting to clear Bob and very cursory handling of vital evidence. The weaknesses in story presentation are noticeable during the middle stages, but a happy vocal climax makes some amends. Taken all round, the picture carries the right prescription for the masses and family.

Points of Appeal.—Human if sketchy story, good acting by Jean Hersholt, competent supporting cast, pleasing musical relief, convincing atmosphere, and obvious serious values.

Sergeant York

Warner. American (A). Directed by Harold Hawks. Featuring Gary Cooper, Walter Brennan, and Joan Leslie. 12,055 feet. Release not fixed.

BRILLIANT, intensely human and tremendously exciting biographical melodrama, with a spectacular Great War climax, based on the life and thrilling exploits of Alvin C. York, a native of Tennessee, who became America's greatest war hero. The story gathers momentum unhurriedly—more than half is enacted in the turbulent yet lazy hillbilly country—but not an inch of its formidable footage is wasted.

The main action concerns a regenerated tough guy's conflict with his conscience, and the final conclusions logically drawn against thrilling scenes of war heroism lift it on to the highest plane. A magnificent performance by Gary Cooper firmly secures it to its lofty pinnacle. Outstanding general booking, a great picture.

Story.—Alvin C. York, a wild product of the Tennessee soil, is in love with Grace Williams, a local girl. He works and saves to buy a plot of land so that he can get married, but a rival gets ahead of him. In his anger he determines to kill, but while on his way there is a storm and he has a miraculous escape from death. Rosiel Pile, the local pastor, thrusts home the warning and Alvin "gets religion." His newly developed conscience will not permit him to fight, but he is, nevertheless, called up when America is drawn into the Great War.

He distinguishes himself as a marksman, but refuses promotion on religious grounds. Following a chat with his commanding officer he meditates and finally comes to the conclusion that it is his duty to fight. Once in France he leads an attack, helps to destroy many machine-gun nests and captures single-handed a hundred and thirty-two enemy soldiers. He excuses his one-man massacre by proving that he killed to prevent further killing. He is honoured by France and his own country, but refuses to accept any monetary reward. After a confidential discussion with Cordell Hull, he returns to Gracie, who is waiting for him.

Acting.—Gary Cooper gives a brilliantly graduated performance as the puzzled Alvin. He reasons convincingly, conveys sincerity of sentiment and religious scruple, yet is every inch the man. Many an Academy Award winner has received his Oscar for less than half the star puts into his portrayal. Walter Brennan is good as Pastor Pile; Joan Leslie is a refreshing Gracie, and Margaret Wycheryl is superb as Alvin's mother. All supporting types are good.

Production.—Here we have a screen play of powerful argument, tremendous urgency, slow-burning, but, nevertheless, white hot humanity and terrific spectacle. It develops character superbly, fills in the background with exciting, tender, poignant and breathtaking detail and, at the same time, almost brutally brings face to face the injunction "Thou shalt not kill," with the crazy world conditions of yesterday and to-day.

It also emphasises how far removed the Middle-West is from Europe and how difficult it is to convince the natives that the German menace is real. The film is more than a thrilling thought-provoking monument to a Great War hero, it is superb propaganda.

Points of Appeal.—Holding and profound story, magnificent performance by Gary Cooper, fine support, intelligent, vital and imaginative direction, excellent background, thrilling spectacle, great propaganda and terrific star pull.

REVIEWS—continued on page 23

Dear Mr. Exhibitor

In the last few months Paramount have released...

- NORTH WEST MOUNTED POLICE
- ARISE, MY LOVE
- QUIET WEDDING
- SECOND CHORUS
- THE LADY EVE
- VIRGINIA
- ROAD TO ZANZIBAR
- MOON OVER BURMA
- I WANTED WINGS
- CAUGHT IN THE DRAFT
- HOLD BACK THE DAWN

Pictures

...AND LOOK WHAT 'THE HOLLYWOOD REPORTER' SAYS...

• PARAMOUNT is an exciting lot these days. It is a studio with "color." People talk about it. They talk not only in Hollywood but around the country. Wherever you go and when film shop is brought up, Paramount is mentioned. Everywhere it is said that Paramount is riding high, that the company has arrived. You hear about swell scripts being turned in, about smooth production. You note that free-lance personalities and those with outside commitments from home studios are now eager to sign with Paramount. Exhibitors have taken a new attitude towards the company and the public is now attentive to the Paramount trademark.

Why is all this? It must be the product, you say. That's right, it must. But it goes deeper than that. Wander onto the Paramount lot and you'll learn the real reason. Paramount today is a "happy" lot. There is a morale that is the envy of other studios, a camaraderie that can't be topped by any company in any industry. The press is welcome at all times, minus all the stupid restrictions with which other lots handcuff the newsmen.

There is a total absence of "Mr. Big Shot" and "Mr. Little Guy" in associations between bosses and employees. No one is sitting around scared to death of his job; everyone is too busy being a part of his company and being proud of what the whole place is doing, to worry over things without basis.

The studio is rumor-free. You don't see groups standing in doorways looking in both directions furtively whispering. Everyone in the studio knows just where everyone else stands. There is no credit-stealing; on the other hand, you'll find more big fellows in offices and on sets giving credit to little fellows than at any other spot in town.

That's the real reason why Paramount is an exciting lot today, why it is making hit pictures with amazing consistency, why Paramount has arrived and why all the favorable news is printed about the company—why people talk about it.

The right spirit always wins. Paramount seems to have found results. Check with theatres playing Paramount product for a more conclusive answer.

IF YOUR TAKINGS HA
YOU HAVEN'T BEEN SHOWIN

and just look what's going to be released by Paramount in the next few months...

* **SKYLARK** *Claudette Colbert · Ray Milland · Brian Aherne · Mark Sandrich production*
* **NOTHING BUT THE TRUTH** *Bob Hope · Paulette Goddard · Edward Arnold*
* **ALOMA OF THE SOUTH SEAS** *Dorothy Lamour · Jon Hall ·* **TECHNICOLOR**
* **REAP THE WILD WIND** *Cecil B. DeMille epic · Ray Milland · Paulette Goddard* **TECHNICOLOR**
* **THE GREAT MAN'S LADY** *Barbara Stanwyck · Joel McCrea · Brian Donlevy*
* **LOUISIANA PURCHASE** *Bob Hope · Vera Zorina* **TECHNICOLOR**
* **BIRTH OF THE BLUES** *Bing Crosby · Mary Martin · Brian Donlevy · Carolyn Lee · 'Rochester'*
* **SULLIVAN'S TRAVELS** *Joel McCrea · Veronica Lake* **PRESTON STURGES' HIT**
* **HATTER'S CASTLE** *A. J. Cronin's famous novel*
* **BAHAMA PASSAGE** *Madeleine Carroll · Stirling Hayden* **TECHNICOLOR**
* **FOR WHOM THE BELL TOLLS** *Ernest Hemingway's famous novel*
* **MALAYA** *Dorothy Lamour · Richard Denning* **TECHNICOLOR**
* **HOLIDAY INN** *Irving Berlin Hit · Bing Crosby · Fred Astaire*
* **MR. BUG GOES TO TOWN** *Max Fleischer's first Full-length Colour Cartoon since 'Gulliver's Travels'.*

HAVEN'T BEEN TOPS— ING ENOUGH Paramount Pictures

Behind great men... the impulse of a woman's inspiring Love

PARAMOUNT PRESENTS

Barbara STANWYCK and Joel McCREA

IN

THE GREAT MAN'S LADY

WITH

BRIAN DONLEVY

Produced & Directed by WILLIAM A. WELLMAN

SCREEN PLAY BY W. L. RIVER · ORIGINAL STORY BY ADELA ROGERS ST. JOHNS AND SEENA OWEN · BASED ON A SHORT STORY BY VINA DELMAR

You Can Always Depend on Paramount

Paramount Pictures

REVIEWS—continued from pag

The Saint Meets the

RKO-Radio. British (A). Directed by Pa
ing Hugh Sinclair, Jean Gillie and Gordon
feet Release not fixed.

ROMANTIC comedy crime melodrama, popular Saint series, telling how Sim famous amateur criminologist, defeats a stolen bullion. The story is not too clea nor are the many fights particularly versatile teamwork and a disarming sense theless see the fantastic happenings throu and satisfactory conclusion. The film is g infallible thriller.

Title, series and star values are additi favour. Very good popular box-office bet

Story.—Three words " Bakum," uttered by the amateur detective, village in Cornwall. Sh a number of crooks, as from Scotland Yard. name given to a myste a million in bullion. " The Tiger " and the to get the lot. Pat, a p man, enter into the fra Simon, needless to say satisfactory conclusion.

Acting.—Hugh Sincla Templar, alias the Sai natural Pat, and Wylie Horace. Clifford Evan cast as " The Tiger."

Production.—The ext are appropriate, and th some little time to s Fundamentals are giv finish, but at no time is The climax is definitely in-the-cheek treatment means modest success. does the trick. Mass obvious.

Points of Appeal.—H good comedy relief, ea exciting climax, good c

Charli

Twentieth Century-Fo
Lachman. Featuring
and Victor Jory.

COMEDY crime m Charlie Chans, dunnit " theme in yet is good, much of the both elegant and colou versatile teamwork an life to established stor complete an eminent fiction. Good genera

Story.—Charlie Cha Janeiro to arrest Lol for murder. Meanwh Dantas, a wealthy y during the celebration Marana, a psychic, w subjects tell the tru Helen Ashby, women Lola, and Paul Wagn and the chief of the truth-inducing cigaret leads to the apprehen

Acting.—Sidney To Chan, Sen Young ge Jimmy Chan, and Ja All the suspects are c

Production.—The ment of red herring which, incidentally, happenings from bec two good thrills, ple polish.

Points of Appeal.— tion, good thrills, p and star, title and s

The

British Lion-Republi
Morgan. Featuring
Ernest Truex

FARCICAL comed timid, retiring office, who unwittin and virile personali himself from bonda complicated as it exuberant surface a formance by Rosco photography, results tal comedy bet for t proposition for the

Story.—Arthur I pushed around by h Betty, the Dixon Atwater, the town's of Arthur's humbl estate. She buys a land adjoining Wilb

Meanwhile, Jerry from the East, whe Arthur get mixed becoming tough. H quently, Wilbur, w that he needs the c sold to him at a pr

Acting.—Roscoe and Jerry Dixon, R and Ernest Truex There is a strong s

Production.—The comedy, drifts int stick strain, seldo crazy situations ha still good for a lau sented higgledy-pig

Points of Appeal good dual portraya team, very good st